

THE BUYER'S GUIDE FOR COMIC FANDOM®

No. 181

May 6



THE BUYER'S GUIDE FOR COMIC FANDOM

REACHING ALL SERIOUS COMIC ART FANS AND COLLECTORS

THE BUYER'S GUIDE FOR COMIC FANDOM is a weekly publication of DynaPubs Enterprises/15800 Rt. 84 North/East Moline, Illinois 61244. Second class postage paid at East Moline, Illinois, and at additional mailing offices. This is currently the widest-read publication in the comic collecting field and has been called the comic collector's Bible.

READERSHIP: 10,200

SUBSCRIPTIONS: THE BUYER'S GUIDE costs \$3.00 for 12 issues or \$5.00 for 26 issues in the United States, Canada and Mexico. Subscriptions for foreign countries are \$5.00 for 12 issues or \$7.00 for 26 issues — second class. (First class and air mail rates available upon request.) **SINGLE COPY:** 50¢. **NO BACK ISSUES AVAILABLE.** Entire contents Copyright © 1977 by Alan Light. All rights reserved.

CHANGE OF ADDRESS: Please give us four weeks advance notice. We must have both your old and new addresses (including zip codes). For best service, use the back cover address box when moving.

Note: To insure missing no issues (while we process your address change) notify the Post Office at old address that you will guarantee forwarding postage for newspapers.

RENEWALS: Late renewals must start with the current issue — not back issues.

AD DEADLINES

Our advertising deadlines are EVERY FRIDAY. We must have your ad by noon FRIDAY for it to be printed in the following week's TBG. All copies of TBG are in the mail 3 days after the ad deadline and in subscriber's hands in a matter of days. Here is a list of upcoming issues and their deadlines:

#183: APRIL 29, 1977
#184: MAY 6, 1977
#185: MAY 13, 1977
#186: MAY 20, 1977



73 E. San Fernando
San Jose, CA 95113

5/1977

COMICS! EVERYTHING IN STOCK! ALL MINT!
"The Best in New Comic Since '68!"

1. ADULTS ONLY FOR UNDERGROUNDS (18 or over)
2. MINIMUM ORDER: \$3.00 (no post. handling)
3. TAX: Calif. Residents add 6% of order.
4. FOREIGN ORDERS: Addtl. \$1.00 per order.
5. DISCOUNT: 10% off on \$25 or more!
6. INSURANCE: (U.S. orders only) (Required on orders over \$25; Optional under \$25) - 60¢
7. MAKE ALL CHECKS & MONEY ORDERS OUT TO: Comic Collector Shop (U.S. Currency Only)

*** NEW RELEASES ***

- *1977 OVERSTREET COMIC BOOK PRICE GUIDE-**
#7.95 (Cover & 22 pgs. Barks Color.)
- *AMERICAN SPLENDOR #2-\$1.15** (Crumb, Pekar)
- *DUTCH TREAT #1-\$1.00** (From Tanta Leny)
- *THE (NEW) FUNNY BOOK #2-\$1.00** (Dan O'Neill; Lucy Severino; Larry Fuller; Nino Cover)
- *STARREACH #8-\$1.25** (Craig Russell, etc.)
- *SNARE #7-\$1.00** (Spiegelmann, Metzger)
- *QUACK #3-\$1.25** (Leialoha, etc.)
- *RIP OFF COMIX-75c** (New Freak Bros., Warthog)
- *MOTHER'S OATS #3-75c** (Sheridan, Schrier)
- AIR PIRATES FUNNIES-50c** (Tabloid; O'Neill)
- *ALL ATOMIC-75c** (Rifas)
- *ALL CANADIAN BEAVER-75c** (R. Holmes)
- *ALL DUCK-75c**
- ALL NEW UNDERGROUND COMIX:**
- #1 ARMAGEDDON #1-\$1.00 (Barney Steel)
- #2 HOT CRACKERS-75c (Peter Clapp)
- #3 HIGH SCHOOL MOUNTAIN-75c
- #4 BIG LEAGUE LAFFS-75c (Jim Himes)
- #5 TWO FISTED ZOMBIES-75c (Veitch Bros.)
- AMAZON-75c** (Foolbert Sturgeon)
- AMERICAN FLYER FUNNIES #1,2-75c ea.** (Welz)
- *AMERICAN SPLENDOR #1,2-\$1.15 ea.** (Crumb, Pekar)
- AMPUTEE LOVE-\$1.00** (Boates Cover)
- ANOMALY #4-75c** (Corben, Kline, Strnad)
- ARCADE #1,2,3,4,5,6,7-\$1.50 ea.** (Crumb, etc.)
- ARMAGEDDON #1-\$1, #2-3-52 ea.** (Barney Steel)
- *ARMAGEDDON #3 IS FOREVER-\$5.00** (New Cover Art; Deluxe Quality Edition)
- ARMORKINS-75c** (Larry Todd)
- AN ARMY OF PRINCIPLES-75c** (Rifas)
- ARTISTIC COMICS-\$1.00** (Crumb Sketchbook)
- *AUSTIN COMIX #1-75c** (Joe Bates)
- AUSTIN STONE #2-75c** (Texas Artists)
- AUTHENTIC VISIONARY COMIX-75c** (Petertill)
- BAKERSFIELD KOUNTRY COMICS-75c** (Welz)
- BALLOON VENDOR-75c** (Sheridan, Schrier)
- BARBARIAN COMICS #1,2,3-\$1.00 ea.** #4-\$2.00
- *BARBARIAN WOMEN #1-\$1, #2-\$2** (Full Color Story & Cover by S. Clay Wilson; Ron Harris; C. Metz)
- BARBARIAN KILLER FUNNIES-50c** (Tom Bird)
- BENT-60c** (S. Clay Wilson)
- BERKELEY CON COMICS ('74)-50c**
- BICENTENNIAL GROSS-OUTS-75c** (Stout, etc.)
- BIG APPLE COMIX #1-\$1** (Adams, Wood, Reese)
- BIG ASS #1,2-75c ea.** (Crumb)
- BINKY BROWN MEETS VIRGIN MARY-75c** (J. Green)
- *BIZARRE SEX #1,3,4-75c ea.** #5-\$1.00 (Corben)
- BLACK & WHITE-75c** (Crumb)
- BOOK OF INNER SPACE-35c** (Omandu)
- BRAIN FANTASY #1,2-75c ea.**
- BUM WAD-\$1.00** (Dave Geiser; Full Color)
- *CALIFORNIA COMICS #1-75c, #2-\$1, #3-\$2.00** (#3--2 pg. Color Corben Nude; Ed Watson; Barney Steel; "Comixography" Part II)
- *CARLOAD O' COMICS** (Comixography) Part II (Color)
- CHEECH WIZARD-75c** (Bode)
- CHEECH WIZARD/SCHIZOPHRENIA-75c** (Bode)

- CLOWNS-75c** (Dave Geiser)
- COCAINE COMIX-75c** (Stout, DiCaprio, etc.)
- COLOR-\$1.25** (Moscoso--Full Color)
- *COMIX BOOK #1,2-\$1.50 ea.** #4,5-\$1 ea.
- *COMPLETE FART-\$1.00** (Lee Marrs)
- COMPOST COMIX-75c** (Metzger, Todd, etc.)
- CONSUMER COMIX-75c** (Kitchen, etc.)
- COOCHY COOTY MEN'S COMIX-\$1** (Williams)
- CORN FED COMICS #1,2-75c ea.** (K. Deitch)
- R. CRUMB'S COMIX & STORIES-50c**
- R. CRUMB'S YUM YUM BOOK-\$5.00** (hdbd.)
- DAN O'NEILL #4,5-\$1 ea.** (Vol. 2; #1,2)
- DEMENTED PERVERT #2-75c** (Dave Geiser)
- DESPAIR-60c** (Crumb)
- DEVILANT SLICE #1,2-60c ea.** (Irons)
- DITKO: A VENG. WORLD; MR. A #1,2; WHA-50c ea.**
- *D.O.A.-\$1.00** (Jim Osborne Collection)
- DOPIN' DAN #1,2,3-75c ea.** (Richards)
- *DR. ATOMIC #1,2,3,4-\$1.00 ea.** (Todd)
- *DR. ATOMIC'S MARIJUANA MULTIPLIER-\$1.50**
- *DR. WIRTHAM'S COMIX & STORIES #1,2-\$1.25 ea.**
- DROOL #1-75c** (R. Reese, J. Kinney)
- *DYNAMITE DAMSELS-\$1.00** (Roberta Gregory)
- EL PERFECTO-75c** (Crumb, etc.)
- ENIGMA-75c** (Larry Todd, etc.)
- ETERNAL COMICS #1-75c** (John Thompson)
- FACTS O' LIFE SEX ED. FUNNIES-75c**
- FANTAGOR #1-75c, #3(4) Color-\$1** (Corben)
- FAR OUT WEST-\$1.00** (P. Arts Social Soc.)
- *FAT FREDDY'S CAT #1,2-75c ea.** (Shelton)
- FEDS'N HEADS #1-75c** (Gilbert Shelton)
- FEELGOOD FUNNIES-75c** (Foolbert Sturgeon)
- FELCH-\$1.00** (Spain, Crumb, Williams)
- FEVER DREAMS-75c** (Corben)
- *FIRST KINGDOM #1,2,3,4,5-\$1 ea.** (Katz)
- FLAMED OUT FUNNIES #1,2-75c ea.** (Murphy)
- FORBIDDEN KNOWLEDGE-75c** (Jim Himes, etc.)
- FOUR SKETCHBOOKS-75c** (Spain, etc.)
- FREAK BROS. #1,2,3,4-75c ea.** (Shelton)
- FREAK BROS. IN GERMAN-75c** (#1 Translated)
- *THE FUNNY BOOK #1-50c, #2("The New")-\$1**
- FUNNYBOOK #1-75c** (Welz, Trina)
- GAY HEARTHROBS #1-\$1.00** (Fulhorne)
- GIRL FIGHT #1,2-60c ea.** (Trina)
- GIVE ME LIBERTY-75c** (Shelton, etc.)
- GIVE ME LIBERTY DELUXE ED. \$3.50**
- GJDRKZLXCBWZ COMICS-75c** (Wolverton)
- GO NOSE-75c** (Jaxon)
- GREASER #2-75c** (DiCaprio)
- GRIM WIT #2-\$1.00** (Corben--Color)
- GRUNT #1,2-\$2.00 ea.** (Irons--Color)
- HAROLD HEDD #1-\$1.50, #2-\$1.00** (Holmes)
- HEART #1-50c** (John Aulenta)
- HEAVY (Tragi-Comix)-60c** (Irons)
- HIGH ADVENTURE-75c** (R. Kline, M. Royer)
- HOMEGROWN FUNNIES-75c** (Crumb)
- HYTONE #1-75c** (Crumb)
- IMAGE OF THE BEAST-75c** (Boxell/Farmer)
- *INNER CITY ROMANCE #1,2,3-\$1** (Colwell)
- INSECT FEAR #3-60c** (Wilson, Spain, Brand)
- *JAN-\$1.50** (P. Yeh/CAZCO; Roberta Gregory)
- JITZ-75c** (Crumb, Spain, Wilson, Lynch, etc.)
- *JOEL BECK'S COMIX & STORIES-\$1.00**
- JUNKWAFFEL #1,2,3,4-75c ea.** (Bode)
- *KURTZMAN KOMIX-\$1.00** (new cover; anthol.)
- L.A. COMIX #2-75c**
- LAUGH IN THE DARK-75c** (Spain, Deitch)
- LEAN YEARS-75c** (Deitch, Trina, Pound)
- LEATHER NUN-75c** (Sheridan, Jaxon, Crumb)
- LEGEND OF TAURAN-\$1.00** (DelChale)
- LEGION OF CHARLIES-75c** (Irons)
- LIGHT-\$1.00** (Irons--Color)
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- THE MAN-75c** (Bode)
- MANHUNT #1,2-75c ea.**
- MEEP #1,2-60c ea.** (Sheridan, Schrier)
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- MICKY RAT #2-75c** (Armstrong)
- *MIDDLE CLASS FANTASIES #1,2-\$1 ea.** (Lane)
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- MOONDOG #3-75c** (George Metzger)
- MOTOR CITY #1,2-75c ea.** (Crumb)
- MR. NATURAL #1,2-75c ea.** (Crumb)

- MUTANTS OF THE METROPOLIS-75c**
- MYRON MOOSE #2-75c** (Foster, Davis)
- NARD'N PAT-75c** (Jay Lynch)
- NET PROFIT-\$1.00** (Save the Porpoises)
- OCCULT LAFF PARADE-60c** (Deitch, Kinney)
- PANDORA'S BOX-75c** (Chevli, Sutton)
- PEOPLE'S COMIX-75c** (Crumb)
- PORK-\$1.00** (S. Clay Wilson; Orig. ed.)
- PROJUNIOR-75c** (Crumb, Lynch, etc.)
- PSYCHOTIC ADVENTURES #1,2,3-75c ea.**
- *PUDDY GIRL BLIMP #1,2,3-\$1.25 ea.** (Marrs)
- PURPLE CAT #1-\$1** (Jay Lynch Cover)
- *QUACK #1,2,3-\$1.25 ea.**
- REAL PULP #2-60c** (Brand, Wilson, Dallas)
- REALM #6-75c** (Romero, Anderson; new cvr.)
- ROXY FUNNIES-75c** (Jay Lynch)
- RUBBER DUCK #2-60c** (M. J. B.)
- *SACRED & PROFANE-\$2** (J. Green; Binky B.)
- SALOON-75c** (Dave Geiser)
- SAN FRANCISCO COMIX #2,4-75c ea.**
- SEX & AFFECTION-75c** (Jim Himes)
- SHORT ORDER COMIX #1,2-75c ea.** (Spiegelman)
- SHOW & TELL-60c** (Justin Green)
- SKULL #2,3,4,5,6-\$1.00 ea.**
- SLEAZY SCANDALS OF SILVER SCREEN-\$1.00**
- *SLOW DEATH #2,3,4,5,6,7-\$1.00 ea.**
- *SNARE #2,3,4,5,6-75c ea.** #7-\$1.00
- SNATCH #1,2,3-75c ea.**
- SPACED #1,2-\$1 ea.** #3-\$2.00 (Pinkoski)
- SPACED OUT #1-60c** (Tom Bird)
- SPHINX #3-60c** (John Thompson)
- *STARREACH #1,2,3,4-\$1 ea.** #5,6,7,8-\$1.25 ea.
- STONED PICTURE PARADE-25c** (12 pg. folio)
- SUNDAY PAPER #2,3-\$1.00 ea.** (Color)
- *SUBVERT #1,2,3-\$1.00 ea.** (Spain)
- TALES FROM THE FRIDGE #1-75c** (R. Jones)
- TALES FROM THE TUBE** (Rick Griffin)
- 1st ed. \$1.00 (8x11), 2nd ed. 60c (7x9)
- TALES OF BOZI-SATTVA-75c** (Petertill)
- TALES OF SEX & DEATH-75c** (Brand, etc.)
- TALES OF TOAD #3-75c** (Griffith)
- THRILLING MURDER-1** (Crumb, Osborn, Deitch)
- *TITS & CLITS #1,2,3-\$1.00 ea.**
- TOONEY LOONS & MARIJUANA MELODIES-75c**
- TRASHMAN Vol. 1, No. 1-50c** (Spain Tabloid)
- *TRINA'S 67743 WOMEN-75c** (Trina Robbins)
- TRUCKIN' #1,2-75c ea.** (George Metzger)
- TUFF SHIT COMIX-\$1.00** (R. Williams, etc.)
- TURNED ON CUTIES-75c** (Crumb, Lynch, etc.)
- TWISTED SISTERS-75c** (Kominaky, Noomin)
- TWO #1,2-\$1.00 ea.** (S. Clay Wilson)
- MINI-POSTER COVER OF "TWO" #2-25c** (Color)
- *TWO FOOLS-\$1** (T. Richards, Willy Murphy)
- UNCLE SHAM #2-75c** (Geiser)
- UNEEDA-75c** (Crumb)
- VENTURE #5-\$1.00** (Adams, Nino Covers)
- WEIRD TRIPS MAGAZINE-75c** (Kitchen)
- WET SATIN-75c** (Women's Erotic Fantasies)
- *WHITE COMANCHE-\$1.00** (Jaxon)
- WHITE LUNCH COMIX #1-75c** (Rand Holmes)
- WHITE WHORE FUNNIES #1-\$1.00**
- *WIDMEN'S COMIX #1,2,3,4,5,6-75c ea.** #7-\$1
- *WOLFMAN-\$1.00** (Armando & Joana Zegri)
- WONDER WARTHOG** (Best Of) #1,2,3-75c ea.
- XYZ COMIX #1-75c** (Crumb)
- YELLOW DOG COMIX #13,23,24,25-60c ea.**
- YELLOW DOG SET (#1-12)-\$3.00**
- *YOUNG LUST #1,2-75c ea.** #4(4) Color, #5-\$1 ea.
- ZAM-60c** (ZAP Artists Jam!)
- ZAP #0,1-60c ea.** #2,3,4,5,6,7,8-75c ea.
- ZERO #2,3-75c ea.** (Warren Greenwood)
- ENGLISH (75c ea.): ROCK 'N ROLL MADNESS #2;**
- IT'S ONLY ROCK 'N ROLL: COSMIC COMIX #6;**
- EC COLOR REPRINTS-\$1.50 ea.; WEIRD SCI #15;**
- SHOCK SUSPENSE #2; HAUNT OF FEAR #12;**
- \$1.25 ea.; SHOCK SUSP. #6,12; HAUNT OF FEAR**
- #23; WEIRD FANTASY #13; CRIME SUSP. #25;**
- VAULT OF HORROR #26; TWO-FISTED TALES #34;**
- WEIRD SCI #12. CRYPT OF TERROR-\$3.00**
- POSTERS (COLOR)-\$3.00 ea.:** RED SONJA;
- TOMMY TOLLER; KEEP ON TRUCKIN' (Crumb);**
- FREEMHEELIN' FRANKLIN; FAT FREDDY; FREAK**
- BROS.; PORK (S.C. Wilson); WOODS' DISNEY.**

DOPE MAGS: FLASH #1-52 (Robert Williams);
HIGH TIMES #1-6 (\$5 ea.), #7-21 (\$2 ea.);
#18,19,20, etc.--Color Freak Bros. strip);
HEAD #6,8,9-\$2 ea.; **NATIONAL WEED #1-\$1.25**
(Color Comix); **RUSH #3-\$2.00.**

APEX TREASURY OF U.G. COMICS-\$4.95
ARTSY FARTSY FUNNIES-\$4 (8x10 U.G. Hist.)
BEST OF BLJOU-\$4.95 (New Crumb Cover)
BEST OF RIP OFF PRESS #1,2-\$3.95 ea.
BEST OF DISNEY COMIX-\$3.00 ea. (Color):
D. Duck: FROZEN GOLD; GHOST OF THE GROTTO;
Uncle Scrooge: ONLY A POOR OLD MAN;
M. Mouse: BAT BANDIT OF INFERNO GULCH.
***CARLOAD O' COMIX-\$6.00** (Crumb Anthology)
DISNEY '30'S ORIGINALS-79c ea. Set of 6-
\$4.50 (10x15, 48 pgs. reprints): A WALT
DISNEY PAINT BOOK; M. MOUSE & D. DUCK GAG
BOOK; DRAW & PAINT D. DUCK; THE WALT DIS-
NEY PAINT BOOK; WALT DISNEY SILLY SYM-
PHONY; M. MOUSE, D. DUCK & ALL THEIR PALS.
MIND WARP-\$3.50 (Sheridan, Schrier)
SLOW DEATH FUNNIES-\$5 (New Corben Cover)
YOUNG LUST ANTHOLOGY-\$3.95 (8x11)

ALL STARS #2-\$3.00 (Crumb, Griffin, Others)
***ARIEL #1,2-\$6.95 ea.** (Frazetta, Corben)
BACKWATER BABIES-\$2.50 (Guy Colwell)
BERNIE WRIGHTSON TREASURY-\$5.00
BEST OF SAN FRANCISCO BALL #1-\$2 (Photos)
BEST OF S.F. BALL COMIX #2-\$2.00
***BEST OF STEVE FABIAN-\$12.50** (Portfolio)
***BLOODSTAR-\$15.00** (Corben; numbered edition)
BEYOND TIME & AGAIN-\$10.00 (Metzger; hdbd.)
***BRUNNER MYSTIQUE-34** (Art w/Indexed Biblio)
CHANGES #3('69)-\$5 (Crumb, Griffin, etc.)
CHEECH WIZARD {7.00 ea.
DEADBONE {Bode; 9x12 paperbacks)
COLLECTOR'S SHOWCASE #2-\$4.00
COMIC ART SHOWCASE No. 4-\$3 (Boris Vallejo)
***R. CORBEN FUNNYBOOK-\$11** (Hdbd. Anthology)
ELFLAND CHRONICLES #1-50c (J. Denney)
***FANTASTIC ART OF FRAZETTA #1,2-\$7.95 ea.**
FRAZETTA INDEX-\$2 (By Nardelli; illust.)
FICTION ILLUSTRATED #1,2,3-\$1.25 ea. (Color)
***FLEISCHER STORY-\$12.50** (Cabarga; hardbound)
FUNNYWORLD #16-\$2.00 (Barks), #14-\$6.00
FRAZETTA TREASURY-\$6.50 (1975)
GRAPHIC STORY MAG. #15,16-\$1.50 ea.
GRAPHIC GALLERY #4,5,6,7,8,9,10-\$4.00 ea.
***HEAVY METAL #1-\$2, #2-\$1.50** (Full Color;
Translated from French; new Corben)
***HOT STUFF #1,2-\$4 ea.** #3-\$1.50 (Corben, etc.)
ILLUSTRATED HARVEY KURTZMAN INDEX-\$5.00
LITTLE ANNIE FANNY-\$5.00 (1st printing, '72)
MAN FROM UTOPIA-\$1.50 (Rick Griffin)
MARVEL COMIX INDEX #1 (Spiderman),
#2 (Conan), #3 (Avengers)-\$4.50 ea.
MYSTICOGRIFFYL #1-75c (Kirby, Shaw, Adams)
NATIONAL LAMPOON COMIX ('74)-\$3.00
NAT. LAMPOON BK. OF COMICAL FUNNIES-\$3.00
***NATIONAL SCREW #1-6 - \$2.50 ea.**
NEAL ADAMS TREASURY-\$5.00
NEAL ADAMS, THE ART OF \$3.00
NICKLEODEON #2-\$2.00
ORB #4-\$1.00
ORIGINS OF MARVEL COMIX {pbk. -\$7.00 ea.
hdbd. -\$11 ea.
#1 hdbd. -\$7.95

***OVERSTREET PRICE GUIDE (1977)-\$7.95**
PROMETHEAN #4,5-\$3.00 ea. (Crumb, etc.)
***RBCC #121** (Bode Issue)-\$2, #125-\$3.50 ea.
RIP OFF REVIEW #2-\$2.00 (Moscoso Cover)
***SALLY FORTH #1-\$3.50** (Wallace Wood)
***SAVAGE STUFF OF CONAN #11-21 - \$1.50 ea.**
SHELF STUFF-\$5.00 (Barry Smith)
SPIRIT #1,2,3,7,11,16-\$2.00 ea. (Warren)
SQUATROON #4-\$5.00 #1,2,3,6-\$3.00 ea.
***STARSTREAM #1,2,3,4-79c ea.** (Color Sci-Fi)
STERANKO'S HIST. OF COMIX #1-\$4, #2-\$6
***WITZEND #10-\$3** (Wood, Tich, Staton)

OUT-OF-PRINT UNDERGROUNDS: We have a num-
ber of them that we don't have space for
here. Tell us titles you want & we'll tell
you if we have 'em & how much!
***HUSTLER (5/77)-\$3.00** (Wilson Color Ad)

AD RATES AND SPECIFICATIONS

NOTE: The Buyer's Guide's pages are tabloid sized.

FULL PAGE

PRINTED SIZE: 11 x 17"
SIZE OF ORIGINAL AD: Any size will do (up to a maximum limit of 22 x 32"), but for best appearance, make it proportional to the printed size.
PRICE: \$45.00

HALF PAGE

PRINTED SIZE: 11 x 8 1/2"
SIZE OF ORIGINAL AD: Any size will do (up to a maximum limit of 22 x 16"), but for best appearance, make it proportional to the printed size.
PRICE: \$24.00

FOURTH PAGE

PRINTED SIZE: 5 1/2 x 8 1/2"
SIZE OF ORIGINAL AD: These may be submitted on either 8 1/2 x 14" or 8 1/2 x 11" paper to be reduced, or PRINTED SIZE not reduced.
PRICE: \$12.00

EIGHTH PAGE

PRINTED SIZE: 5 1/2 x 4 1/2"
SIZE OF ORIGINAL AD: These may be submitted on either 8 1/2 x 11" to be reduced in size, or PRINTED SIZE and not reduced.
PRICE: \$6.00

CLASSIFIEDS

All classified ads must be TYPED by you and submitted ready to print. The rate is: \$1.00 for up to and including SIX LINES. Each additional line only 15c. Each line may be no wider than five inches. Artwork may be included in your space. If you double-space your ad, count all blank lines in your cost total. BASE THE TOTAL COST OF YOUR AD ON HOW MANY TYPED LINES IT IS OR WOULD BE. NO MINIMUM OR MAXIMUM AMOUNT OF LINES!

DEALERS AND COLLECTORS

Announcing a New Service

from

BILL COLE

RAISED LETTER BUSINESS CARDS
ONLY \$14.00 per 1,000 Cards (Postpaid)

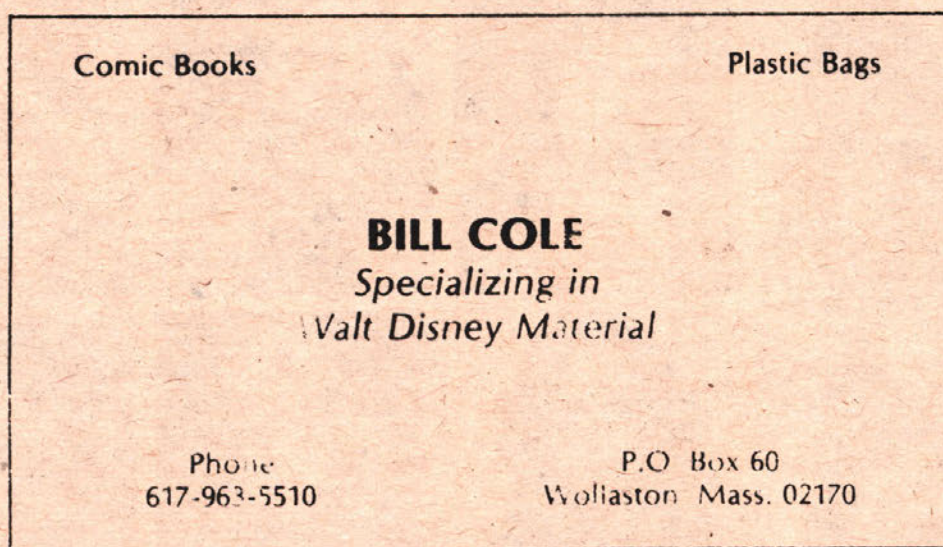
Printed with Black Ink on Rainbow Color Card Stock
Available Colors: Buff, Lite Gray, Hot Pink, Yellow, Blue, Green

Why Rainbow Color Business Cards?
Stands Out from Ordinary Cards . . . So You Stand Out from Competition
Your Customer Won't Forget You . . . Or Your Product

EASY TO ORDER

1. Type or Print Clearly on all Orders
2. Indicate from the Type Style Chart Below, the Main Line of Copy. Balance to be set in Smaller Block Type.
3. Advise as to the Color of the Card. A Maximum of 9 Lines of Type are Allowed.
4. **CUTS OR LOGOS** If you desire a Cut or Logo send in Black and White Camera Ready Artwork (No Screens).
 Artwork is Non Returnable. The charge is \$5.00 per Cut per 1,000 Cards.
 (Includes Reduction or Enlargement). A Maximum of Two Cuts on One Card.

**Actual
Size of
Card**
 2" X 3½"



TYPE STYLE CHART For Main Line Only

- 238 LINCOLN REAL ESTATE
- 442 BAILEY SHEET METAL
- 852 DR. HUGH JOHNSON
- 471 Colonial Restaurant
- 380 KIMMEL PAINTING SERVICE
- 370 DR. D. W. OLSON, M.D.
- 254 RUSS' SINCLAIR SERVICE
- 421 Walton School of Dance

PLEASE ALLOW THREE WEEKS FOR DELIVERY

Outside of Continental United States Add \$3.00 per 1,000 Cards for Postage

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ED BENEDICT ON ANIMATION -- the
FACTS OF LIFE

By Dana Larrabee 1976

Preface

Ed Benedict first spoke to me on the telephone about an animated tv spot I had done for a local car dealer. When I learned of his extensive background in animation, I asked if we might meet and talk further. Shortly thereafter we met twice at his home in Carmel, California.

We talked mostly of the views Ed has developed during his forty-plus years in the animation business. From those interviews I have assembled the following for those interested in a personal account of the craft and business of animated film-making as it has evolved in the United States.

"It wasn't a business. It was a group of guys that had to organize themselves for eight hours of the day basically."

In 1930 Ed went to work for the Walt Disney Studios as an apprentice inbetweener. The Mouse was an established cartoon character then, and Walt was trying to launch a new kind of cartoon series that did not feature a regular character. These were the "Silly Symphonies."

Ed recalled, "When I first worked at Disney's--show you how thorough that guy was--we were required to make our own little animation tests. This is when we were just assistants. We're not animators yet.

"I did a horrifying job when I think of it now, of a guy taking a horn and blowing it. That sounds pretty damn simple... and it could look like it too. And you could do it and it would look like, 'oh brother! Is that keen!' A guy big, full of air; then blowing out, turns thin, you know. No animation. Just going from A to B. But we had to do it our own way. Start with nothing. No instructions. Just a blank piece of paper, and how many drawings we took to do it, that was our own thing.

"We had to take all of our test papers in to the test camera...which was a little Tinker Toy baling wire rigged-up thing. This was at the first studio on Hyperion. He wasn't making cameramen out of us. He was just rubbing our noses in the business."

"So you got kind of an overview," I interjected.

"Yes. An appreciation for every department. Then the camera-man would take it out and develop it--and not print it. We'd just look at the negative on the Moviola. We would get our strip of film and that was it. At the end of the day, Walt would come around and look at it with us and just go over it.

"There was one of the early 'Silly Symphonies' called The China Plate (1931) when I was assistant to Rudy Zamora. One of the scenes was trucking in on one of these plates with Chinese scenes painted on it. Rudy had this scene and he was quite delighted to have thought to do this himself; I remember him leaning over to me, flipping the animated drawings saying, 'hey, how do you like this?'

"You know these little Chinese girls with the little Chinese bobs? Straight bobs. Whether they ever had them or not, I don't know. That's the way we thought of them at the time. This little girl was to turn from left to right--but when she turned, the hair trailed across her face. That had never been done before. That's a first--beginning to loosen up things. Not only animating

the figure from here to here--but there's little things on them too, where a thing will trail an action and then come back again and then settle down. It was just sort of life-like."

He also worked under Wilfred Jackson (who had previously been an assistant to Ub Iwerks) doing breakdown, clean-up and inbetweening.

"I'd been there a couple of months and we were working on this picture that had an Indian character of a fox fighting with another character. I noticed that in this particular scene the fox' tail was missing. When I remarked on it to Jackson, he said there was so much action that no one would miss it. I guess you could say that was my first experience with the 'facts of life.'"

He chuckled and continued, "Jackson was to later become a first-class triple-plus director--and he was the last guy in the place that looked like it. A wonderful guy...straight...and he didn't appear to have a sense of humor. He just didn't look like he belonged in that business. But, I guess he was the first genius of the directing end who knew how to get the 'Disney' out of the Disney Product."

In 1933, Benedict went to work for Walter Lantz at Universal as an assistant animator. Then he worked for Charles Mintz at Columbia for a year-and one-half before returning to Universal where he became a full fledged animator. It took an average of four years to make animator, Ed recalls.

Then on the side with a co-worker at Lantz', he set up an independent company. They first tried to interest Richfield Oil in the idea of animated billboards--a project Ed describes as "successfully unsuccessful." Then he hit on the notion of selling commercial ideas to independent theatres. But without a distribution set-up, the idea "took a long time to develop into a state of nothing."

From 1938, Ed worked with Paul J. Fennel at Cartoon Films, Limited, making commercials for Borden's, Shell Oil, Rinso, etc. He returned to the Disney organization in 1942.

"Did you work on Willie, the Operatic Whale?" I asked.

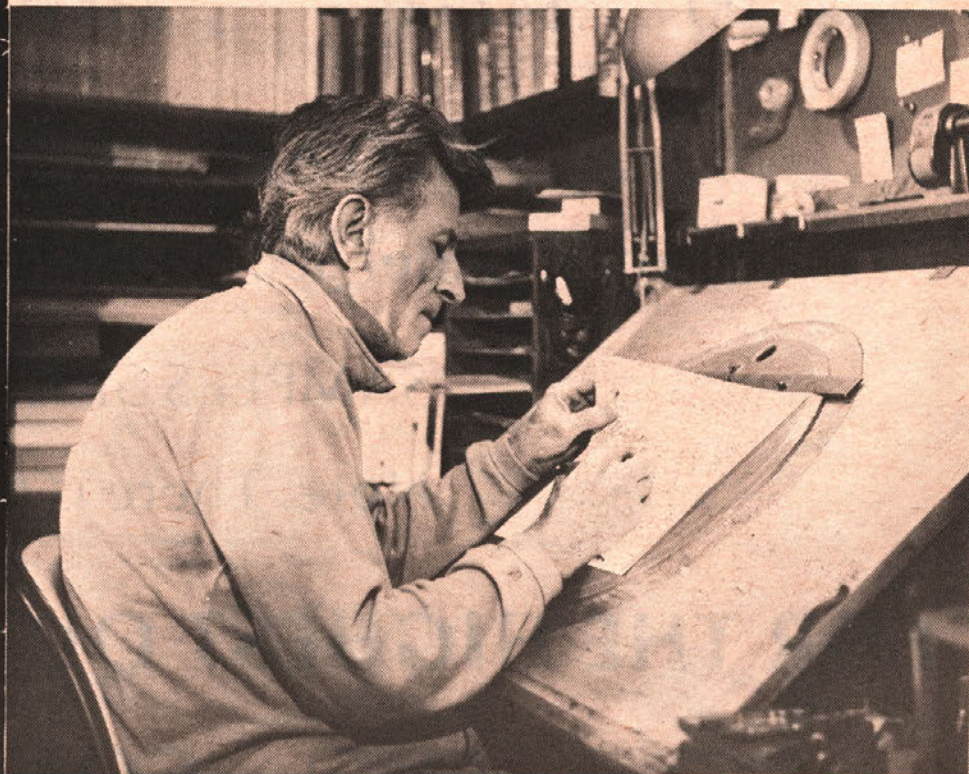
"Yeah. I worked with Ken O'Connor on that. An excellent artist."

Ed went on to explain about the drawing materials used by the animators.

"The paper that everybody used to use was called Management Bond."

"What kind of ink did they use on the cells?" I asked.

"I can tell you back then it was India. And there were Gillott pens and there were other kinds of pens for certain widths. The girls had to be pretty sharp with a brush. You couldn't just take any girl, like with a pen. A girl had to be trained with a pen for tracing before she'd get into brush."



Ed was kept busy at Disney's doing "war stuff." He worked on an aerology series for the Navy and Victory Through Air Power as well as educational films. This second period of employment with the Disney organization lasted three years. After the war, he took a leave of absence to help Paul Fennel found his own cartoon studio.

About this time United Productions of America, better known as U.P.A. was getting under way.

"Now U.P.A. was my idol. U.P.A. was the greatest," Ed enthused. "Steve Bosustow was living down in Santa Monica on the beach and one time I visited with him. And in one of the rooms on the wall was a bunch of story sketches that he wanted to show me, things they were working on. They were a little wierd-ish compared with the typical bulb-headed looking things. They were attractive and intriguing. And that was the beginning of U.P.A."

"It was later taken over by a different outfit--made a garbage can out of it. Like the Dusenbergs, gone. Period. End. Fin."

Later, Ed called Tex Avery at MGM (whom he knew from his days at Universal) and asked him if he needed a layout man. In animation, "layout" refers to the design and relation of the



ABOVE: At Cartoon Films Ltd., Ed Benedict (center) with Paul Fennel, Tom MacKimson, Charlie Byrne, Carl Buettner and Rudy Zamora, work on a Shell Oil Commercial (1941).



ABOVE: "Oswald the Rabbit" was the star at Universal's cartoon department during 1934. Walter Lantz is just above Oswald (#2). Tex Avery, who would later become a top-notch director at Warner's and MGM is #3. Ed Benedict is on the top row, designated by #1.

cartoon characters to the backgrounds and to the total visual concept of the film as a whole.

Ed explained, "You see, when I left Universal I was an animator. But with Paul, I was laying out and doing the models--everything. So I got away from animation--animation bored me. I don't know. I wasn't a good animator. But my inclination ran towards more drawing. So laying out and models got to be my thing from then on."

"By models, do you mean model sheets? For the characters?"

"Not model sheets--models. Just a drawing of the one character...an overall three-quarter thing showing what it's all about. Model sheets are based on models."

The model sheets are referred to by the animators as they work on their scenes. They show the characters in multiple views, different poses, expressions, etc., and their proportion to other characters they may be working with. By doing models, Ed was designing cartoon characters.

"At MGM, Tex Avery gave me a model sheet of Droopy to see what I would do to modernize it. He liked what I did and said, 'okay, come to work.'"

"Later MGM started cutting down. And TV started to cut in. So Tex' unit was cut out. But Bill and Joe (Hannah-Barbera) wanted me to stay there and work for them. I didn't work on 'Tom and Jerry'--but other special pictures they were doing. Then the thing got cut way down. I left the place and was home doing comic books for a while. And then I got a call from Quimby (Fred Quimby was in charge of the cartoon units at MGM) to come in and talk to him about doing the set-up for this Gene Kelly thing. This was a whole picture--not just a sequence. It could have been really good-looking, but they were all too sissy about it."



ED BENEDICT (with fake moustache) gags it up for the camera with Joe Barbera (left), Virginia Winter and Tex Avery during an afternoon coffee break at MGM's lost #2 (1952).

"In the meantime, Tex established his own commercial unit, Tex Avery Cartoons, and is sending over model jobs for me to do via one of the animators that worked at MGM who was doing outside work for Tex. Hell, I was making more working a half-hour on a model (for Tex) on MGM's time than I made a whole day sitting there for MGM!"

"Things were getting pretty hot over here, beginning to fold up. And Joe and Bill are working on things of their own. I did the Ruff'n Reddy models for 'em. Anyway, we're doing commercials over at MGM for a while. For Schlitz, S&H stamps, and then the thing folded. Meanwhile, I've been doing models and commercial layout for Tex. Hell, I'm making a minimum of twice what I was getting at MGM. I was doing all the H-B models--Huckleberry Hound, Quick Draw McGraw, Flintstones, etc. as well as the layouts. Now when they get loaded down at H-B, I get a call."

I asked Ed about working with the numbering system I'd heard was used at Hannah-Barbera. He called it a "file and number system."

"It was driving me crazy," he sighed. "You would spend more time getting up from the board here and going over checking the files and numbers to see where you're going...or looking up the right background...been less work if I'd have done the whole thing myself."

"What about the unions?" I asked. "What's the difference between the two, if any?"

"I can't say what is now," he emphasized. "I can of the middle era (the 'forties and 'fifties). The Screen Cartoonists Guild was considered a 'liberal' union. The Motion Picture Screen Cartoonists was part of the I.A.T.S.E. It was considered the more moderate of the two."

"If you're looking for work in Hollywood, do you have to belong to the union to get in down there?"

"Yeah. Furthermore, they're not that long on work. So all the union guys would have to come first."

"I moved up here in 'sixty-one. If the work followed me--fine. If it didn't, the Hell with it! I'd had it. I was bored with it. And, I'd never liked it since I'd been in the business anyway. There were very few 'talented' guys in the business. But the ones that had it--like Art Babbitt, Tom Oreb, John Hubley, Bob Cannon and Norm Ferguson--they were real geniuses! But many of the guys couldn't draw their own breath."

"In the earlier days, the business was made up of cartoonists more than artists. Had there been more artists, there might have been a different picture."

"Where do you think the future of animation lies?"

"I think it's walking towards its grave. I can't tell you how far it is between here and the grave."

"It's like centuries ago when guys were carving with chisels, these ultra-fine hunks of lettering and sculpting in marble. The exactness. The fantastic things they were going then. A guy could stand off and say, 'gee, that's what I'm going to be when I grow up.' And you can go on and keep saying it 'cause it was so beautiful, it was so superb--what's better?"

"But is it? There ain't none of it. None. It's just an old dead art."

"Is that analogy valid for animation?"

"Sure it is!"

"Why? Look at some of these television commercials--"

"That's not animation. That's using the animation medium... to me, most of it has no advertising value whatsoever...it's just a lot of talk that somebody is trying to sell somebody and they're not. The ad agencies are all wrapped up in their own immediately constructed little world. And they turn to each other and all of 'em think: this is ours. Completely losing the total picture of whether it's ours or yours or the next-door-neighbors'----what's it doing? What's it supposed to do?"

"You don't see any future in the business?"

"No."

"Do you think it's stupid to try getting into it?"

"Well, I can afford to be wrong. But for the most part...I would say 'yes.' Stupid from the standpoint if you think you're ever going to make something out of those things. But not stupid from the standpoint if you're fascinated with it. If you're intrigued to the point that nothing else will do, no, you're not stupid. You're smart. Go through and milk it."

"...Being in the business was beautiful. Being in the business was keener than Hell. Informal! Friends of mine that had to work in offices--oh, they envied the Hell out of me! And I didn't blame them!"

With regard to the dollars and cents end of animated film making, Ed felt that the producer "might make a couple of bucks." He cited ever-rising labor and material costs as the main reason the profit potential in animation is lessened all the time.

Together we examined some "how to" books on animation by Eli Levitan and Roger Manvell. Later, Ed had this to say about them:

"Much of this stuff in the books was too much analysis. That never was done at all. That attitude just wasn't there. It was more a natural reaction to things that they were seeing, or doing, or thinking."

Finally, we discussed 'contemporary animation.' Ed took a pretty dim view of it all.

"I was looking at these things on channel nine. And every one of 'em are done in Yugoslavia or Arabia or some other place where the guys don't make ten cents an hour. A guy is sitting down at a drawing board and doing anything that comes through



Ed Benedict (left) and Mike Law go over a "Droopy" storyboard at Metro-Goldwyn-Mayer in 1956. Mike was put in charge of the cartoon unit when Tex Avery departed.



The team behind MGM's "Tom and Jerry" series. Ed is second in from left, second row down from top. The man to his left is Joe Barbera. Bill Hannah can be found in the top row, fourth from left. (These two later teamed up for the firm of Hannah-Barbera -the latter name pronounced Bar-bear-ah). Tex Avery, third row down from top, third in from right, wearing glasses. The man to the extreme right of the group is Fred Quimby. (1952)

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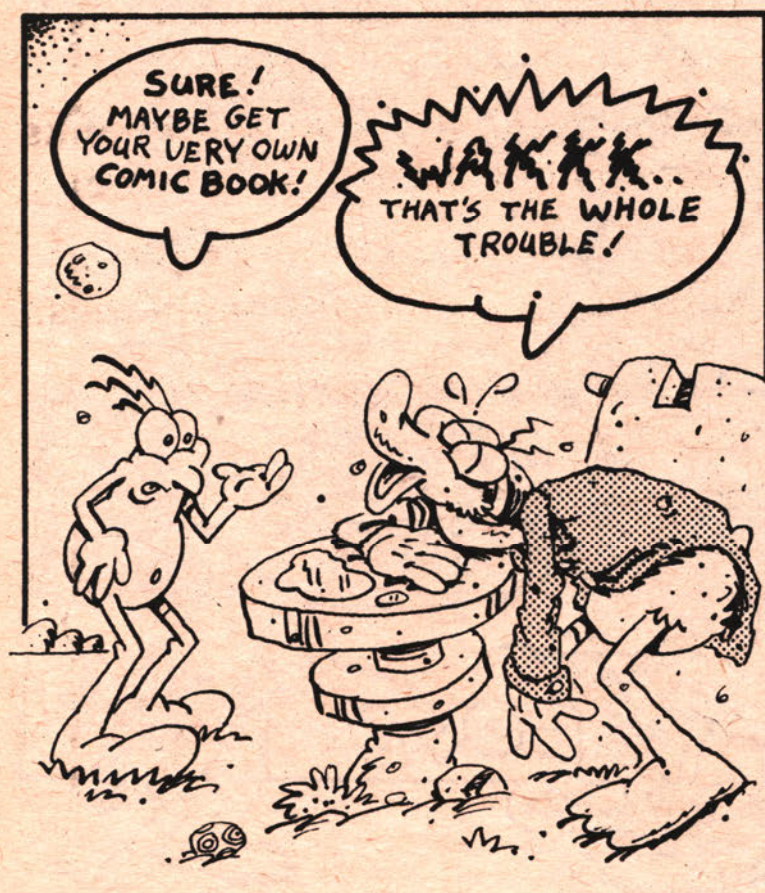
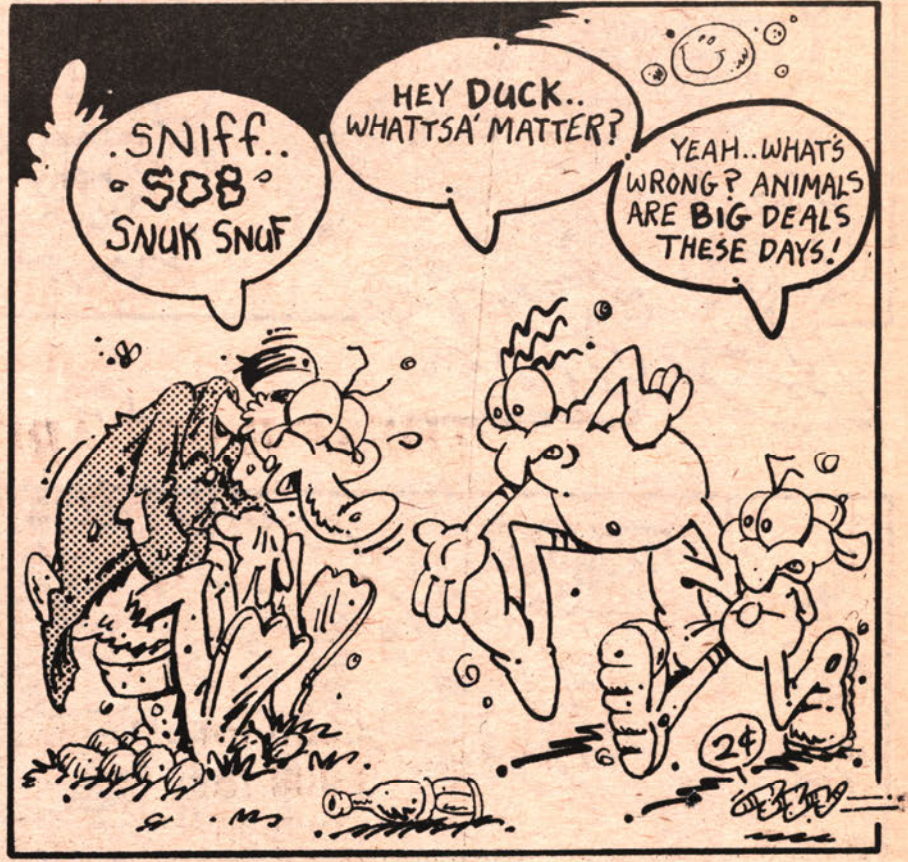
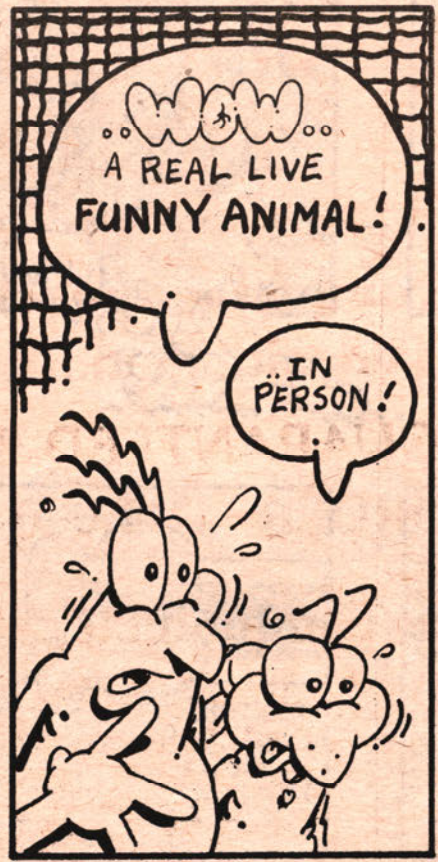
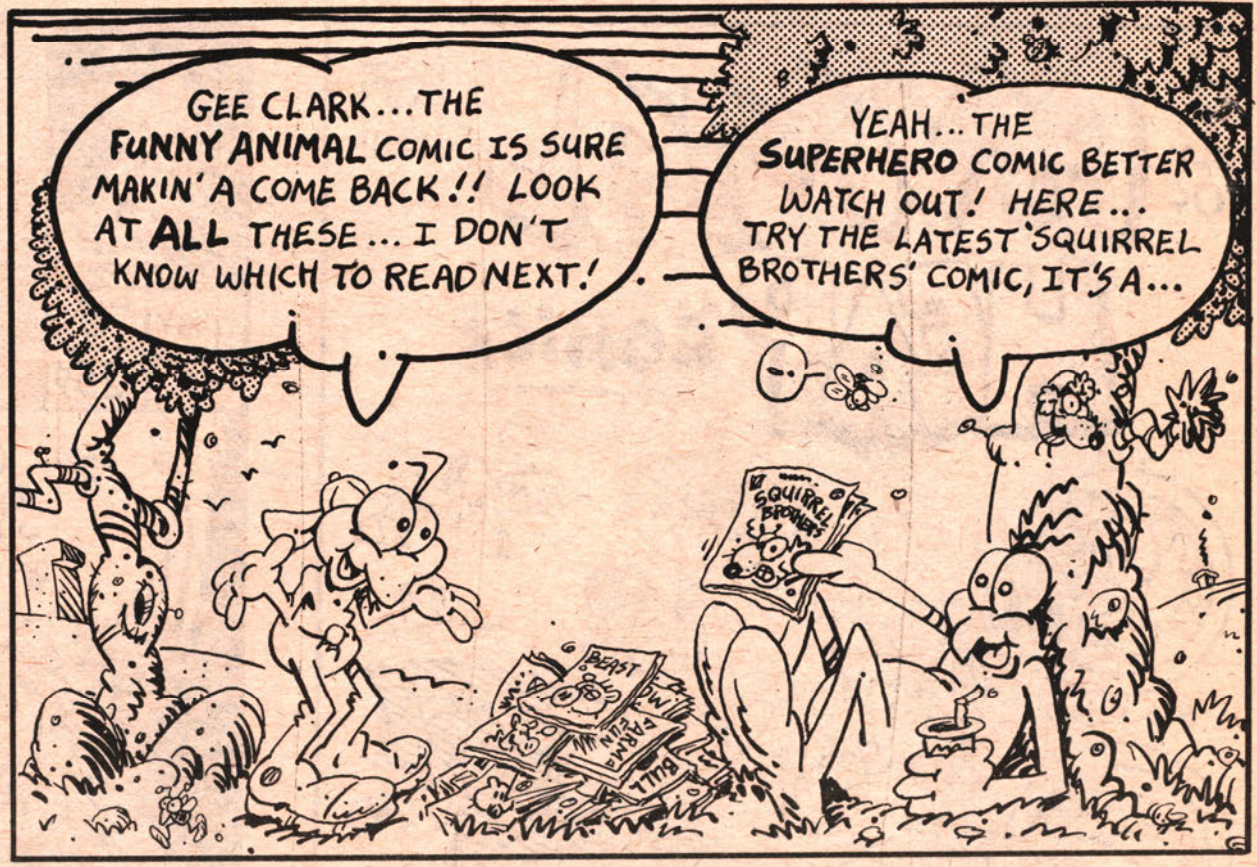
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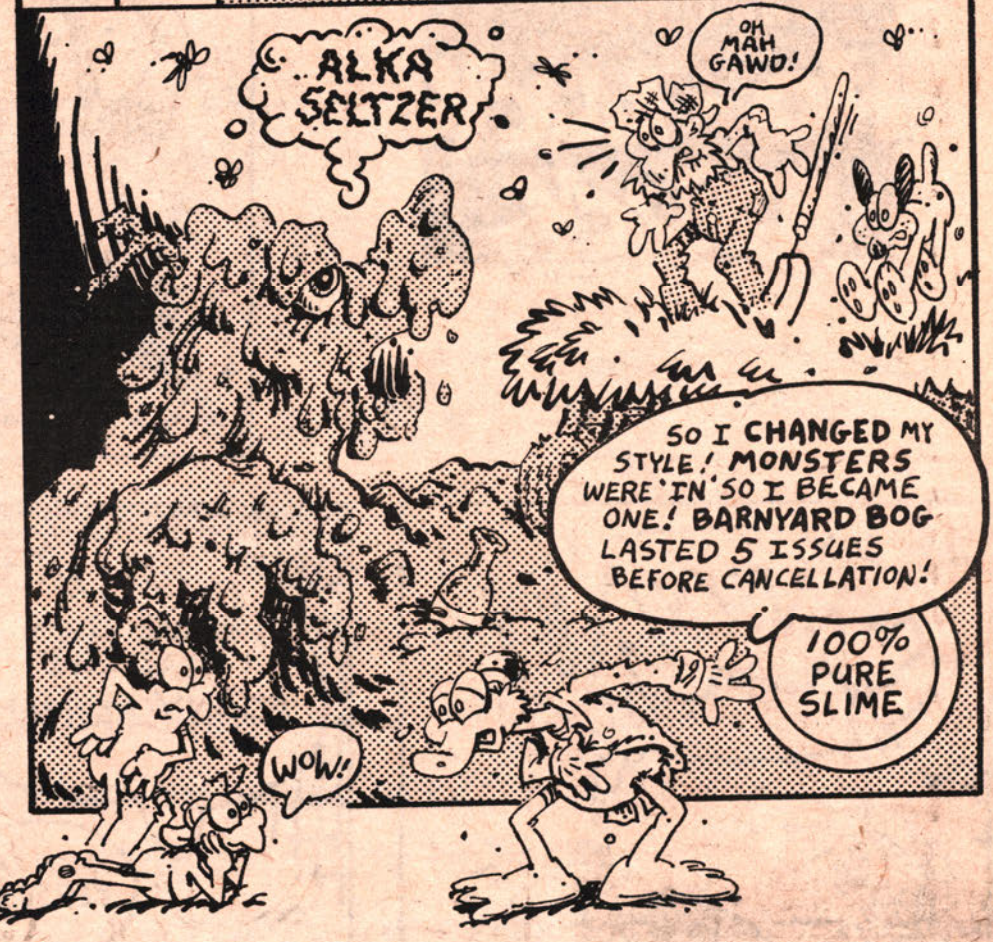
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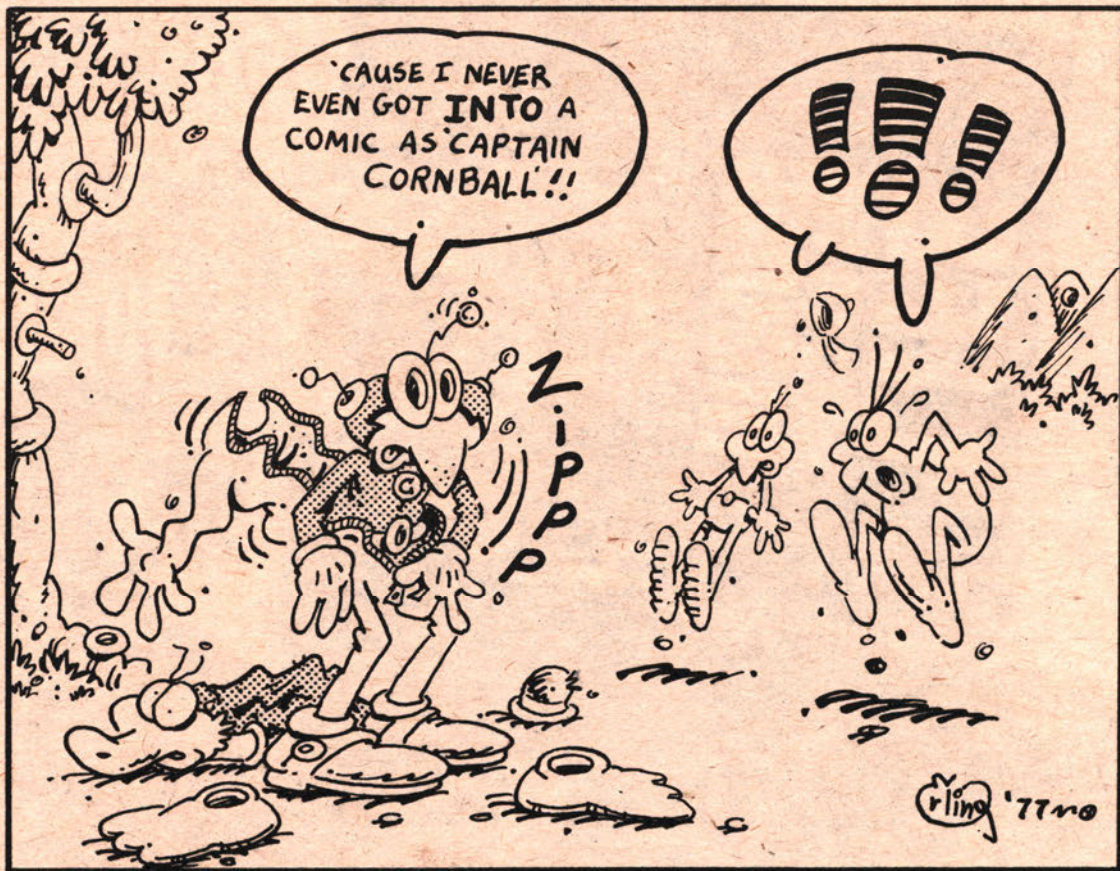
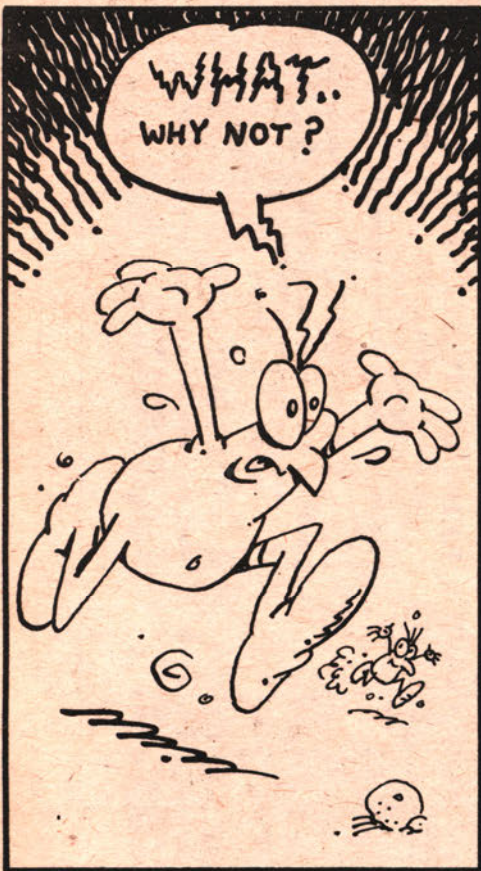
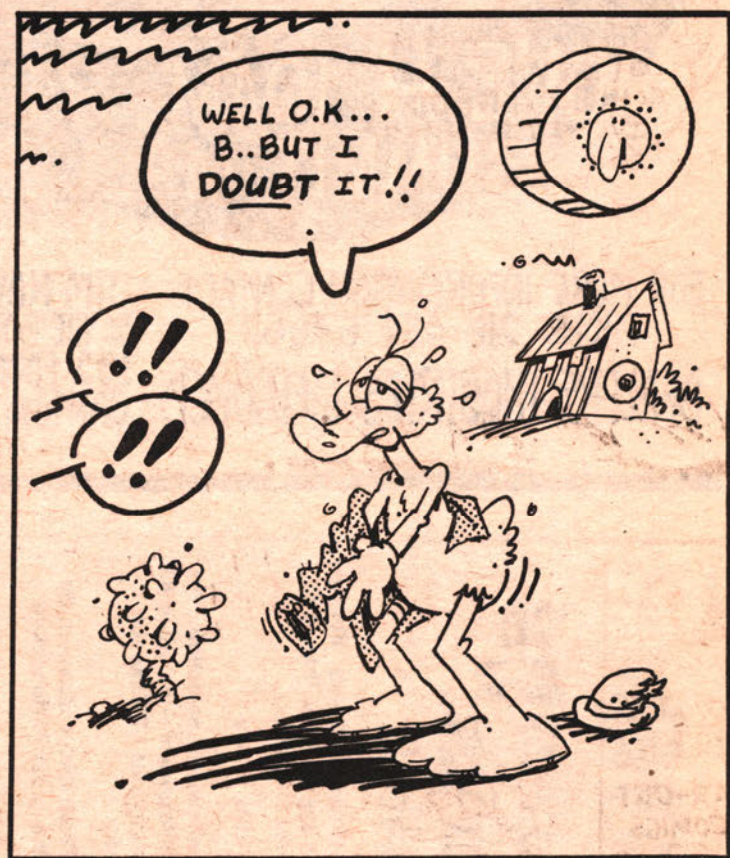
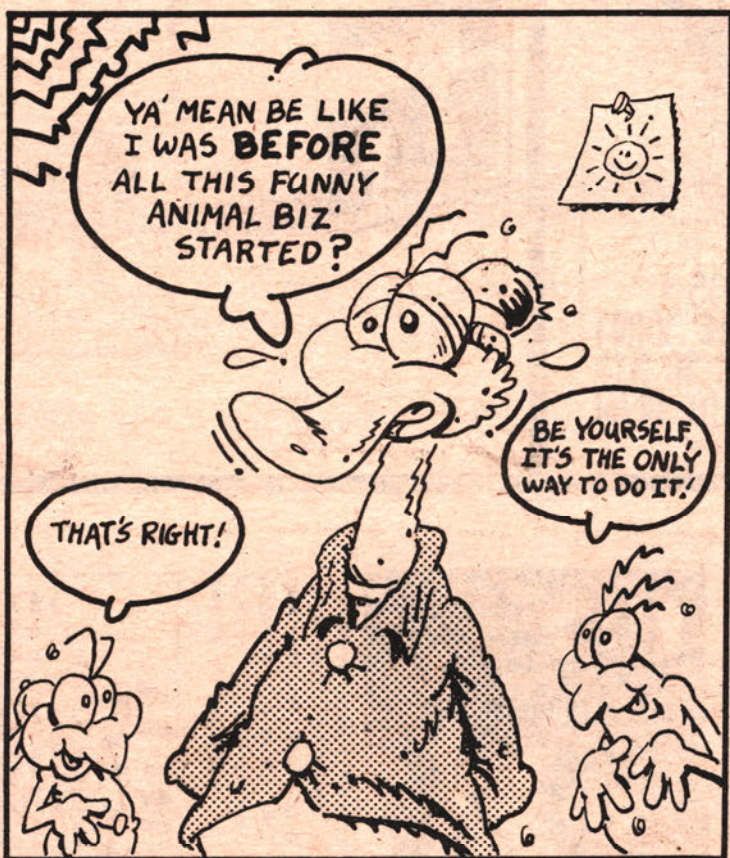
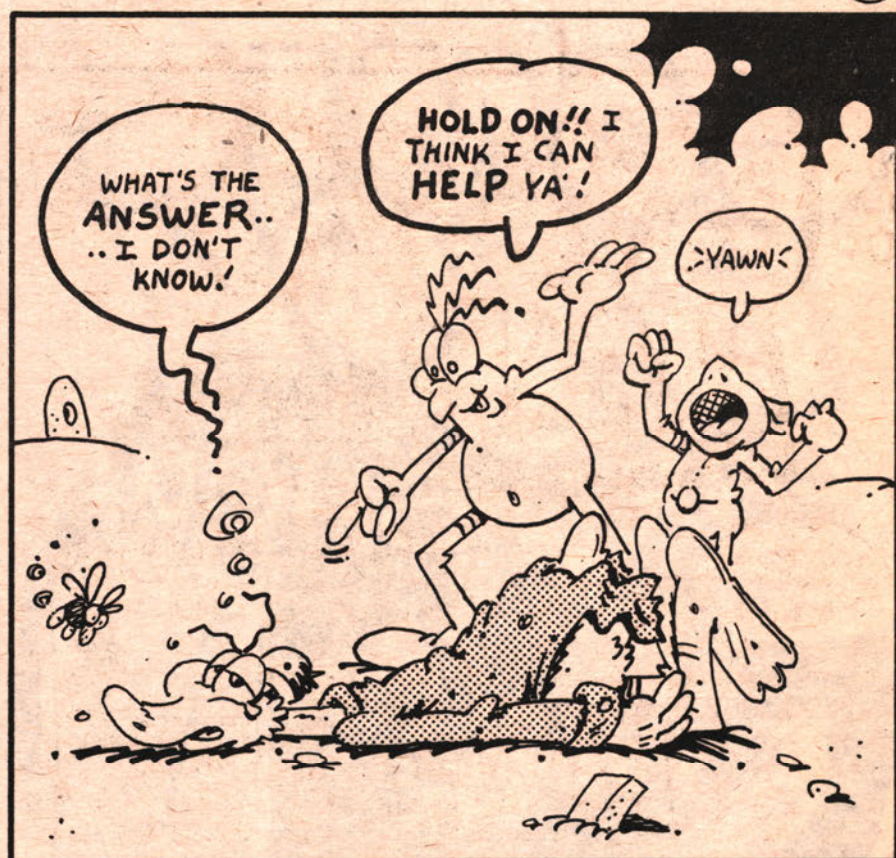
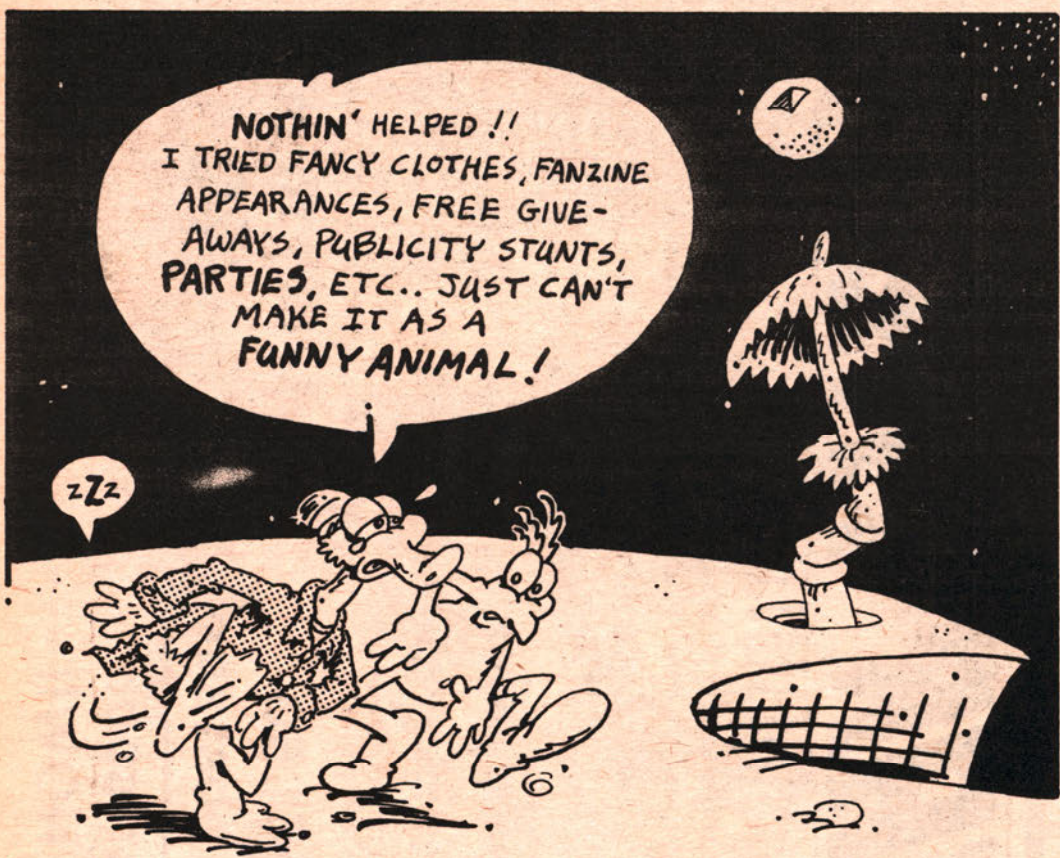
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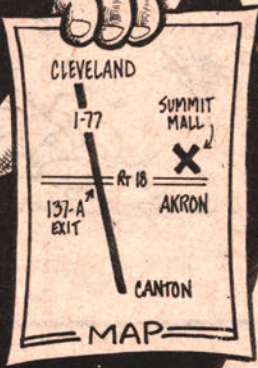
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PAGE FOUR

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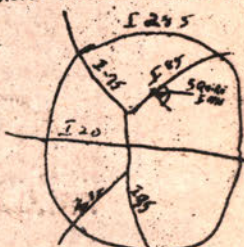
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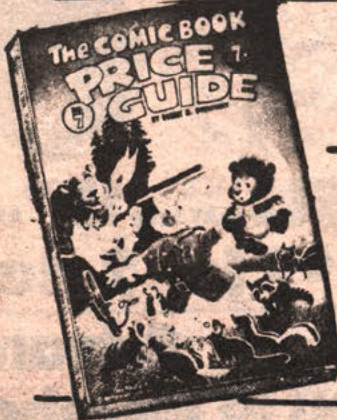
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121 p.10; TBG #163 p.54; TBG #168 pg. 10;
TBG #169 p.47; TBG #174 p.64.) However, it
is a want ad. As you may have guessed, I'd
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THANKS to those who purchased from my ad on pg. 35 of TBC #178. Many items still remain, however. Items SOLD out are: G.I., Ironjaw, Kong, Champions, and all Marvel Team. The rest is now yours at 15% off the already rock-bottom posted prices! I operate on high Christian principles! All books are strict non- unless noted, personal checks are now OK. DAVID KUSUMOTO, 1519 PRINCE, LENOX GRCV, CA. 92045

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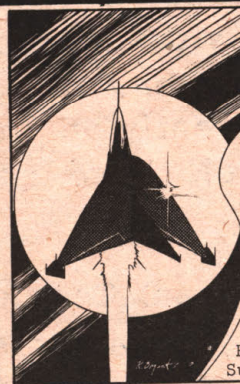
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WHERE ARE WE?

"You can't always get what you want.
But if you try real hard
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Those words from a recent popular song tell the whole story. For nine years the Comic Art Convention has been in New York City, and that's where we expected to be this year. But hotels fold up, or change into apartment buildings, or sell all their available space to a giant national social organization (the Shriners) and when there is no space, there is no space. The alternative in NYC was to use a number of smaller hotels and have a sectioned convention, with events and dealers and exhibits spread out among these hotels. But the tenth anniversary convention should be in a big beautiful hotel with plenty of space. And so we chose the Sheraton in Philadelphia.

PHILADELPHIA?

Philadelphia is a pleasant, enjoyable, old-new city that people enjoy visiting. Especially since the bicentennial, all the attractions are spruced up and worth seeing. Streets with great shops, parks, and sights are a pleasure to walk, and the shopping is comparable to New York's. It will not be a disappointment, and don't be surprised if you're delighted.

WHO WILL BE THERE?

Special guests of honor will be Berni Wrightson and Frank Thorne (and others who can be announced only when they confirm their appearance).

Berni Wrightson has risen in the past ten years from novice to master craftsman, and the rise was before the eyes of millions of readers who delighted in his witty and moody work for Warren magazines, on D.C.'s Swamp Thing, and recently on art posters. His fans include all those with eyes to see.

Frank Thorne brought Red Sonja to vibrant life, and his enthusiasm in his artwork clearly shows. Frank will preside over a Red Sonja look-alike contest (bring cameras!) and will present a display of his artwork.

MORE?

Count on your favorite events, of course! We will have a film program nightly, a costume parade, an exhibition of the latest work of Mike Kaluta and Jeff Jones, a luncheon to honor our guests (details later), slide shows, panels, a dealers room filled with treasures beyond counting, and the whole "social thing" we have come to expect of this convention.

AND MORE?

Each person attending will receive the Tenth Anniversary Program Book, a big 8 1/2 x 11" 100 page book (color covers) with a new specially-created Berni Wrightson painting for the front cover!

DETAILS, PLEASE

Daily Admission will be \$3.00 (under 12, \$2.00). A daily ticket can be purchased only at the door on the day of the convention.

Full Membership for all five days will be \$10.00. These tickets can be purchased by mail only until June 15, and the evening before the convention begins (that's June 30, Thursday) from 6:00 PM-10:00 PM.

Supporting (non-attending) Membership is \$2.00, and gets you a copy of the dynamite souvenir Program Book, mailed the day the Convention is over! The book will be widely sold at \$3.00 per copy following the Convention. (The \$2.00 price for supporting memberships ends July 5.)

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Special lower Convention rates apply to your full stay at the Sheraton. Prices per day are:

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Each table (6'x2 1/2') is \$125.00. First come, first served. Wall tables for the asking, as long as they are available. One admission included with each table.

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-- Jim Steranko, editor/publisher of *METASCENE* and a man considered to be one of the top artists ever to appear in comics. Jim will exhibit several of his cover paintings for *SHADOW* paperbacks, some never seen by the public to this date!

-- Al Milgrom, versatile artist for both Marvel & DC; guiding hand behind *CAPTAIN MARVEL* & *GUARDIANS OF THE GALAXY*!

-- Joe Staton, creator of *E-MAN*; current artist of DC's *JUSTICE SOCIETY* & *METAL MEN* books!

-- Mike Nasser, bright new star on the artistic horizon; artist on many DC books including *KOBRA* & *KAMANDI*!

-- Bob Layton, inker for such DC strips as *JUSTICE SOCIETY* and *LEGION OF SUPER-HEROES*!



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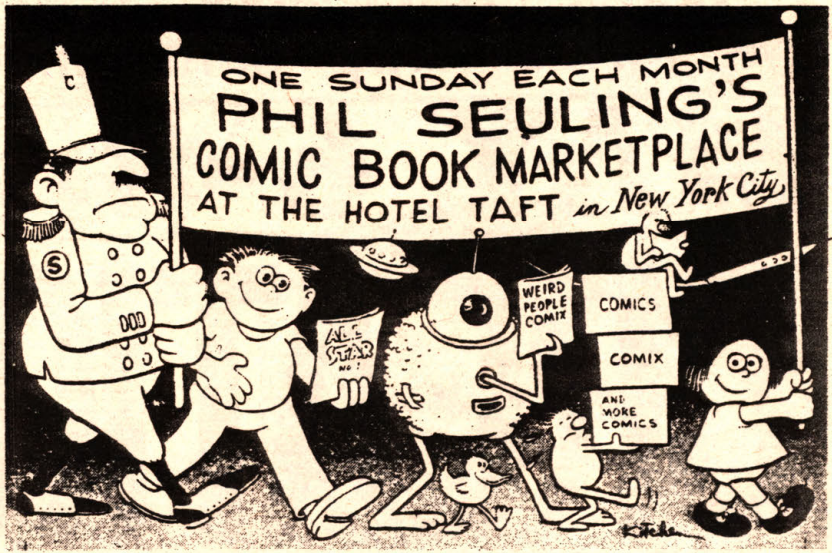
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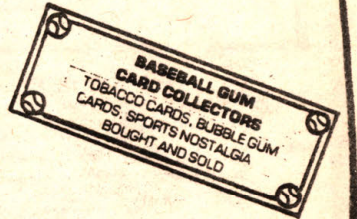


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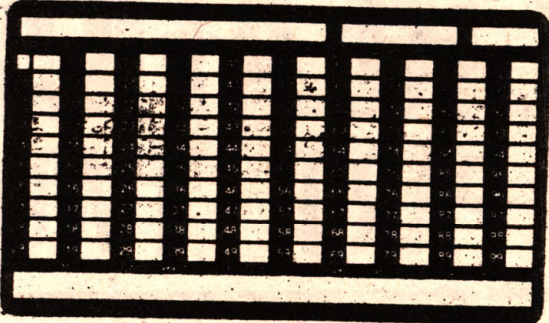
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BUY, SELL & TRADE 'EM!

DEALERS

100 tables full of the merchandise to the left-- This is the place to buy, sell and trade! Have things to sell? We have just a few tables (no wall spaces) left, at \$60 each. Includes one admission per table. Order right away! Send to: Gary Berman, Box J393, 3901 Locust Wk, Phila, Pa 19174 Telephone: (215)349-9207.

*PROGRAM BOOK-Every person at CREATION TWO gets the program book loaded with artwork, articles, & ads and features. And a lot of free gifts as well *ART DISPLAYS & SKETCH-IN Expect some really exciting stuff-oils/inks on display this time by the best artists around. Also, many of our guests have promised to sketch right in front of the fans!

The CREATION CONVENTION has long been a once a year event, the top attraction for the fan of comic books, fantasy, television; the whole range of popular culture arts.

Now, for the first time, we'll be running CREATION more than once a year! And the very next time is MAY 6th to 8th, 1977 at the HOTEL TAFT, at 7th Avenue and 50th Street. The hotel is easily reached by all modes of transit and is right in the heart of Manhattan's famous theatre district. If you've been to past CREATION CONVENTIONS, you know to expect the best in panels, guests, art displays and exhibits, speeches, films and T.V. retrospectives, dealers room, and many special attractions. We're on the job round the clock to provide you with a great time at CREATION PART TWO.

CREATION PART TWO will be done on a somewhat smaller scale than past CREATIONS, this will hopefully allow for more one-to-one contact with our guests, and for a fuller range of informal activities. We certainly hope you'll be with us at this new event.

HERE ARE THE TIMES FOR CREATION PART TWO: Friday, May 6: open at 5PM dealer's room closes at 9PM, films run until about 2AM. May 7: open at 10 AM, dealer's room closes at 7:30PM, films till about 2AM, Sunday, May 8th: open at 10AM, close at 5PM. SEE YOU THERE!

TAFT HOTEL, 7th AVENUE & 50th STREET, MANHATTAN.



SPECIAL EVENTS!

TENTATIVE SCHEDULE:

Friday, May 6th. Open at 5PM, films from 9PM till 2AM.
Saturday, May 7th. Open at 10AM.

NOON: "The Fan Press": Gary Groth, publisher of "The Comics Journal" has been involved in fan work for ten years. He leads a discussion on this topic.

1PM: "The Corporate Artists"-What's it like to work as a creative artist in the corporate structure? Top professionals from the major companies participate.

2:30PM: "Guest of Honor": JOE ORLANDO, of EC fame, and currently at DC is interviewed on stage. Be there!

4:00PM: "Independent Artists and Their Companies": Many illustrators have taken to printing, selling, their own work and have for the most part, left comics. Why? Find out from the people themselves.

5:15PM: "KAMANDI" is one of DC's most popular books. See Jack C. Harris and Denny O'Neill write, set up a series of storyboards, and edit an issue of "Kamandi" with your help and participation. Should be fun.

6:15PM: "FRANK THORNE/RED SONYA": We don't know what to expect exactly, so you'll have to be there to see.

7:15PM: AUCTION I: We promise some really good items-- comics, art, etc. at bargain prices...

8:00PM: "COSTUME PARADE"-The highlight of any con. Be there in costume-as any character from fantasy, comic, or your imagination and compete for prizes-\$75 in the male/female categories, and other cash prizes too including youngster category. Or just come to watch!

9:00PM: FILMS BEGIN!

Sunday, May 8th: Open at 10AM

NOON: "Direct Currents From DC": All the latest news, and surprise announcements from DC. Meet with many of the DC staffers as well.

1PM: Still to be announced.

2PM: "Stump the Experts": If you can stump the expert crew we have assembled with questions on comics/film/etc/ you can win a valuable prize or two. Try it!

3PM: "FANTASY IN CELLULOID AND TV": An in-depth discussion of fantasy in the media.

4PM: "MARVEL!": The folks from Marvel keep you up-to-date with the goings on at Mad Marvel Comics!

5PM: AUCTION II: More great stuff on auction!!

Films to be shown include: JUNGLE JIM a feature with Johnny Weissmuller and George Reeves, the complete and rarely seen KING OF THE ROCKETMEN serial, a Bruce Lee feature film, a Disney flick, and some good cartoons including Marvel cartoons, shorts, etc.....



CREATION PART TWO



Are you staying at the HOTEL TAFT? Hotel room rates are: SINGLE: \$27 or \$30, DOUBLES/TWINS: \$30, \$33, or \$37. Higher prices-better quality rooms. Reserve your rooms thru us please. Send no money, pay the hotel when you arrive. THANK YOU...

SMALL DISCUSSIONS: Would you like to lead a small group talk on a particular subject you are well versed in. We have the room and we will publicize it. You give us the topic, we'll send a time to you...
***** WRITE OR CALL US*****

TICKETS

TICKETS to CREATION PART TWO are sold in two ways: either in advance by mail or at the door. If you order your tickets now, by mail, you save money, a wait on line, and you get free a progress report and a nice gift when you arrive at the convention.

TICKET PRICES ARE: AT THE DOOR: Friday (opens at 5PM)-\$2, Sat. and Sun -\$3 each day. All 3 days-\$7. Mothers free with child on Sunday (Mother's Day). IN ADVANCE BY MAIL-any one day-\$2, any two days-\$4, all three days-\$5. Specify days attending on one/two day advance. Send to: Gary Berman, Box J393, 3901 Locust Walk, Philadelphia, PA. 19174. Tickets & progress report will be mailed to you about 1 week before the con. If your order arrives too late, we will hold the tickets at the door.. THANK YOU. TELL ALL YOUR FRIENDS ABOUT CREATION PART TWO-MAY 6-8, '77

The latest news & commentary... (35)

NOW WHAT?

by Murray Bishoff

The sudden arrival of the Conan books at the newsstand this past month surprised me as much as it did you. Apparently Prestige Books, the new name for the Lancer people, and Ace, the distributor and printer of these new editions, felt they had sufficient legal justification under the old Lancer contract, and, smelling a high profit, plowed ahead, taking everyone by surprise. The estate of Robert E. Howard feels this printing is at best legally "questionable", and never authorized Ace to print the twelve books. Authors de Camp and Carter have out of necessity teamed up with the Howard estate to work out some kind of settlement with Prestige and Ace. They have not ruled out legal action, but because Ace - a division of the Charterhouse corporation - has a lot of corporate legal clout at its disposal, that action looks remote. The authors have a definite case, though, so we'll just have to wait and see. The estate of Robert E. Howard will still go ahead as planned and release three all-Howard Conan books from Berkley this Summer, one in July, August, and September. A number of non-Conan Howard books will also come out with the Berkley imprint. So Conan has returned in a furor, and is probably here to stay.

Over at Marvel Jack Kirby has left Captain America to create a brand-new book which remains a company secret at this time. Roy Thomas picks up Cap with number 215, and has not selected the new artist as of this writing. Logan's Run has been cancelled with number 8 because MGM really didn't want Marvel to continue beyond the movie, particularly since they want to sell a TV version of the story. That should not happen with Star Wars at all, since Marvel got the comic book rights to that under different circumstances. Powerman will undergo a fundamental once-over at number 50, getting a new costume and associate - Iron Fist - who will have status like the Falcon in Captain America. Chris Claremont and John Byrne have that chore. Spider-woman will come out as a monthly under Marv Wolfman and Carmine Infantino in late July or early August.

The Howard the Duck comic strip will debut Monday, June 6, and run in both daily and Sunday papers. Waaugh!

In late June a new Conan Treasury edition will appear, primarily printing black-and-white work in color for the first time. It will feature the Thomas-Buscema story "Black Colossus", plus stories by Neal Adams, Gil Kane, and a Red Sonja tale by Barry Smith. Sales of the Treasury books depends largely on their contents, but by and large when they feature Marvel's most popular heroes they do quite well. Even the Holiday Grab Bag Treasury that came out last Christmastime did well. So the future of that format looks good. In early July Marvel's movie adaptations of the Island of Dr. Moreau and The Deep will appear in the 50 cent format, followed in a few weeks with the Close Encounters of the Third Kind book, which will probably appear in the dollar format. Marvel would currently like to do one more movie related book, and are presently negotiating for the rights to the new Monty Python movie Jabberwocky.

The recommended magazine of the month is the upcoming Marvel Preview featuring the return of Starlord. Archie Goodwin described this Claremont/Byrne/Austin production as "one of the outstanding Black-and-Whites Marvel has done."



Your letters of comment are always welcome! Send them in to Murray in care of The Buyer's Guide (15800 Route 84 North; East Moline, Illinois 61244).

Mr. Goodwin also told me he and Stan Lee are pushing to hold the line on prices till the end of the Summer, thus giving Marvel the edge during the peak season. We all hope they succeed, but one way or another Marvel will follow the price spiral in the next six months.

Finally there were a few staff changes at Marvel this month. John Warner has left his post as editor of the black-and-whites to become a freelance writer. Roger Slifer has stepped up to replace him, and Roger Stern has been promoted to fill Mr. Slifer's editorial post. Ross Andru will become a new editor-over at DC. He has signed an undated contract to join DC in that capacity as soon as he finishes his present commitment at Marvel. He has a certain number of pages and stories he must finish, and unless he really pushes himself, that will take him another eight months. It will be some time yet before Mr. Andru's successor on Spider-man is selected, and rightly so. Since this may well be the last artwork Mr. Andru does for awhile, he will do his best without that kind of pressure.

Progress at DC has called for some cancellations. Ragman dies with number five, partly because Mr. Kubert really has not had time for it. Kung Fu Fighter departs with the August issue (#18). Isis #8, out in September, will end that series. Isis offered the DC fellows a challenge, and what they did reflects the new style at the company. Isis was not doing very well, and because of the demanding licensing royalty, it had to sell better than normal titles to survive. In an attempt to turn things around Jack Harris and Mike Vosburg experimented and made the last three issues quite unlike the TV show, but as comic books they were quite good. NBC announced they planned to put Isis on next season at 1 PM (EST), which is ridiculous for a Saturday morning show, and at that point DC decided to cancel the book no matter how much better the last issues could do. However, since the Isis comic was in mid-story at that point, DC chose to finish the story before canning the book. And so they did. Wasn't that nice? I can recall many other times I've wished for that kind of courtesy.

These cutbacks have kept the number of pages in production from getting out of hand, since the mystery line has expanded- Ghosts and Witching Hour have gone monthly. In fact mystery books have done so well lately that DC will add yet a new series, as yet untitled, which will appear in October. There are no plans to expand the superhero line until December, although there

ED BENEDICT ON ANIMATION -continued from page 11

his mind...I don't even put it in the category of drawing. Animation? No such thing."

"Have you seen any computer animation?" I asked.

"I have no use for it," he answered quickly. "I have nothing but utter, unadulterated contempt for it."

"Are you sure you're not a little afraid of it?"

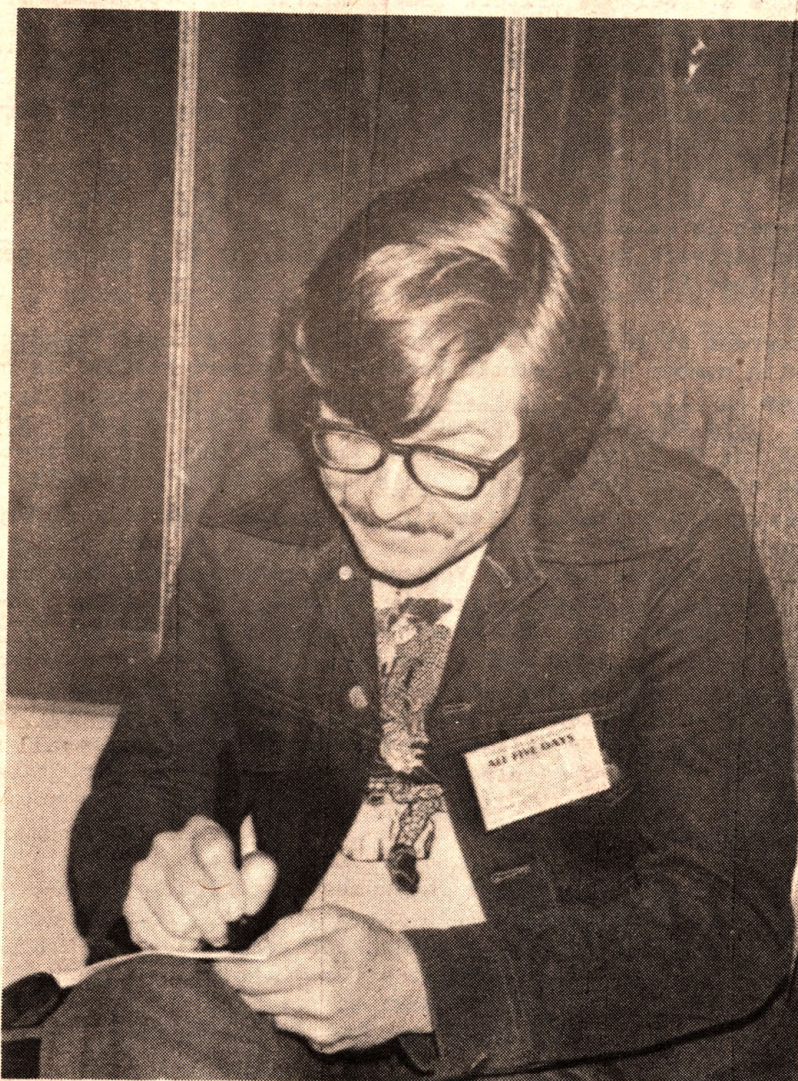
"Not in the least. It will never in your time touch animation. They are still a mathematically run machine. It hasn't an iota of looseness. They're finding out that computers have their limitations...it always has the same flavor, same attitude. It's always there as a graph."

One can take issue with some of Ed's opinions about animation as an art form and as a business. But, what makes his remarks so compelling is his first-hand knowledge of the craft itself and of the many personalities who made the business of animation a "business." His sentiments concerning the current "state of the art" are disconcerting to the animation enthusiast. But they are the outcome of his having been caught up in the rise and fall of the theatrical cartoon studio operations, as well as the growth of a newer, and to him, less satisfying sort of production geared to television.

I also suspect that this attitude stems from his own genuine concern for the craft---his frustration at what animation has come down to as opposed to his notions of what it should be.

To some, Ed's opinions may seem overly pessimistic. But before Ed would consent to this interview in preparation for this article, he forewarned me that he would not "romanticize the cartoon business." He explained that this was his pet peeve with most of the articles and books that dealt with the history of his craft. And Ed Benedict was not about to further that sort of misrepresentation.

has been some thought about promoting some superhero books, Showcase, and Brave and Bold to monthly status. The sales reports on the first Dollar comics came in and were characterized as "very optimistic". Mike Gold said sales were "not phenomenal, but they showed very little readership resistance." In fact the format change affected sales very little, and they expected a drop-off. Mr. Gold didn't think collectors stockpiling these "first" issues affected sales much either, since it costs a lot to sock away Dollar books. Also, written reports from the wholesalers were very positive. They show "a number of store chains (three big ones and a lot of little ones) that don't normally carry comics" have picked up the Dollar books. Therefore this unexpectedly strong response has stimulated thoughts about expanding the Dollar line next year, maybe even adding one new title each month. That's all speculation, of course, but if the Dollar line was expanded, you can be sure DC would add a lot fewer small-sized titles next year, since a Dollar book represents almost three-and-a-half times the number of pages in a regular comic.



Archie Goodwin

New work at DC includes the Amazing World of DC Comics #14, which is late because interviews with Superman director Richard Donner and actor Chris Reeve were added to it. It also includes some JLA material and has finally gone to press. As for new comics Justice League #147-148 will feature the annual JLA-JSA picnic with five characters from the Justice League, five from the Justice Society, and four from the Legion of Superheroes in a 60 page plus epic. Swamp Thing and Deadman will appear in Challengers #83. Batman will team up with the Demon in Brave and Bold #137, in a story by Bob Haney and John Calnan. Green Lantern will appear in Metal Men #54. Joe Staton, by the way, plans to stay on that series. Superman #316 will introduce a new character into that series- Martin Korda, Clark Kent's director on his newscasts, who looks just like Clark plus a mustache. He will help make life interesting for the Man of Steel. Wonder Woman will again meet Mlle. Marie in World's Finest #247. Also in that issue we will find out whatever happened to the Vigilante's old partner Stuff. The Creeper begins in World's Finest #249, and in number 250 Superman, Batman, Green Arrow, Black Canary and Wonder Woman will all get together in a 56 page story. The story presently running in the back of Aquaman along with a three-part tale featuring Mera that will follow it in number 59 PLUS the Aqualad story currently appearing in Adventure will all resolve together in the first Aquaman Annual, due next March. Now aren't you glad DC works with an eye on the future?

Lastly Mike Kaluta has done the cover for Secrets of the Haunted House #8, and Doug Wildey will take over Sgt. Rock. He drew the Sgt. Rock Annual, and his first regular issue will appear sometime late this Summer.

The DC Hotline had 88,500 calls in March, which is up 16,000 from the previous two months. The Hotline was originally planned as a six month experiment, but since it succeeded so well, it will be continued through the Summer. If scrapped at that point, it will be replaced by something a little more efficient.



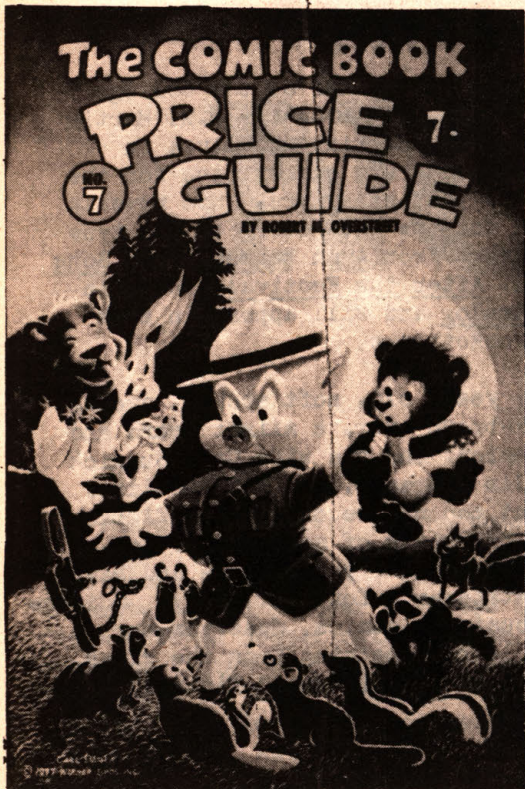
Neal Adams

AN INDEX FOR YOUR FILES

Jerry Siegel wrote me this past month and said "I was saddened to learn writer Edmond Hamilton passed away. I've been a long-time fan of his. You mentioned he wrote early Legion of Superheroes stories. Not many people know that I did, too. In case you're interested, I'm enclosing a checklist of early Legion of Superheroes stories I wrote." Well, I'm very interested, and I want you all to know how much of the modern Legion legend was inspired by the creator of Superman. So here's the listing:

Legion of Super Heroes Stories by Jerry Siegel

- Jimmy Olsen #76 (1964) "Elastic Lad Jimmy and the Legion Romances"
 - Action #267 (July '60) Supergirl- "The Three Super-heroes"
 - Adventure #267 (Dec. '59) Superboy- "Prisoner of the Superheroes"
 - #293 Superboy- "Legion of Super Traitors"
 - Superboy #98 (July '62) "The Boy with Ultra Powers"
 - Adventure #300 (Sept. '62) "The Face Behind the Lead Mask"
 - #301 (Oct. '62) "The Secret Origin of Bouncing Boy"
 - #302 (Nov. '62) "Sun Boy's Lost Power"
 - #303 (Dec. '62) "The Fantastic Spy"
 - #304 (Jan. '63) "The Stolen Super-Powers"
 - #305 (Feb. '63) "Secret of the Mystery Legionaire"
 - #320 (May '64) "Revenge of the Knave from Krypton; The Treachery of Molock the Merciless"
 - #323 (Aug. '64) "The New Legion Leader; The Amazing Winner of the Great Proty Puzzle"
 - #325 (Oct. '64) "Lex Luthor Meets the Legion; The Super Vengeance of Lex Luthor"
 - #326 (Nov. '64) "Revolt of the Girl Legionnaires; Triumph of the Girl Heroines"
 - Superboy #117 (Dec. '64) "Superboy and the Five Legion Traitors"
 - Adventure #328 (Jan. '65) "The Lad Who Wreaked the Legion; Secret of the Legion Rookie"
 - #329 (Feb. '65) "The Bizarro Legion"
- PLUS the following Legion stories:
- "The Evil Legionnaire; Evil Legionnaire's Victory" (scripted Oct. '64)
 - "The Dastardly Legion; Revolt" (scripted Nov. '64)
 - "Evolution Doom; Infan-ry" (scripted June '65)
 - "Compute the Conqueror" parts I & 2
 - Superman #147 (Aug. '61) "The Legion of Super-Villains"
- PLUS the Legion of Super-Heroes text in Aug. '61 for a Superman Annual



Bob Overstreet and his Price Guide

STUDYING THE 1977 PRICE GUIDE

Bob Overstreet's mammoth Price Guide has such a profound influence on fandom each year that we must take a close detailed look at what he says. This year's edition is a bit smaller than last year's (624 pp. as opposed to '76's 638 pp.), and he squeezed the data with all its additions into 30 fewer pages. You'd never know by looking; he must have put the entries a bit closer together. The new edition has 15 fewer pages of advertisements and almost twice as many pages of informative articles (from 39pp. to 75pp.). He didn't have to do that at all. He also doubled the number of pages printed in full color, which made the articles and accompanying pictures on Carl Barks much more exciting. Many thanks go to Walt Disney Productions for allowing Mr. Overstreet to reproduce so much of Mr. Barks' work, particularly the 26 oil paintings which will once and for all show the world this marvelous man's talent. The Overstreet package has surpassed the high quality work we have come to expect from him, and it's well worth the 45 cent price increase.

Mr. Overstreet has made a significant change in rating conditions. He rewrote all but one of them. In order to make the word MINT more useful, he has removed the term PRISTINE MINT and combined it with MINT because as far as he's concerned they both mean the same thing. A MINT comic is even characterized as "a gem by any description." He has defined NEAR MINT a little more clearly and tightly, replacing the phrase "carefully read once or twice and stored away" with a concise physical description of the book. He added a description for VERY FINE, laid a clear picture for a GOOD comic, and even amended FAIR by changing "fairly sound and completely legible" to "completely sound and legible." This list is the only universal condition description. Use it, to the letter. So many dealers fail to harshly judge their books, and with the new prices, this becomes more critical than ever.

The prices show some very significant trends. In the GOOD category, prices have dropped or stayed the same on almost every title. That's important. For the first time the runaway inflation the Price Guide reflects has topped out somewhere. Any sale of a quality comic at a lower price because of these guidelines is a blessing. I'm biased toward the collectors, I admit, but over the years I have seen collectors get skinned and skinned again by entrepreneurs who raise prices unceasingly, believing they deserve more money for their comics simply because



Jerry Siegel

they have aged. Finally Bob Overstreet has said "Not necessarily" where it counts. Though only in one condition category, this represents a significant symbolic victory.

Books in the FINE bracket have increased moderately, and MINT comics have increased significantly. Compared to previous years, however, the overall advances look modest. Take, for example, the twenty most valuable comics, listed this year for the first time, which includes Marvel Mystery #1, Action #1, Whiz #1 etc. These books cost so much that "normal" collectors cannot afford them any longer, so they don't mirror the market in general. However, their rate of increase does reflect the overall trend. From 1975 to 1976, these comics on the average increased in value 156 percent, while from 1976 to 1977 they increased 32 percent. The price of these comics has something to do with this. After all, once a comic hits the \$5000 mark, it should have some difficulty advancing rapidly beyond that point. Marvel Mystery #1 increased 50 percent this year anyway. The great drop in the rate does show a showdown in inflation.

Prices still went up, but with less gusto. Even the most popular Golden Age series only increased around 10 percent, which may be a deadly inflation rate for a country, but for fandom that's comforting. Some very popular recent series followed that trend. Conan and Green Lantern #76-89 had seven dollar books selling for eight dollars, five dollar comics for six, and there I expected skyrocketing absurdities. An old standby Marvel title like Tales of Suspense, issues #58-99 which includes all Captain America's appearances, remained virtually unchanged. Overall I see a healthy calming effect that I like.

The dramatic increases demand our attention. Important number one issues continued their quantum leap upward, and that concerns me, but I expected it. I can see the big books like Marvel Mystery #1 going up and up because they've attracted outside investors. I can somewhat understand Spider-Man #1 increasing 300 percent in two years too. But these are isolated particular incidents. General sweeping rises, on the other hand, disturb me a lot. Entire series should not jump in price unless some event in that year stimulates new interest. These are a few exceptions. From 1975 to 1976 the eighteen issue set of the Silver Surfer went up around 30 percent, a significant rise showing continued interest. From 1976 to 1977 Silver Surfer prices almost doubled. That's incredible, but not totally beyond belief when you look at the buyers. The new generation of collectors who grew up on John Buscema's Conan and Howard the Duck hardly knows the Silver Surfer because they've seen very little of him. The collector's who remember this series have paid these prices out of nostalgia and besides, it's a small set and easier to complete than the continuing Marvel series. That's really important. Now, a big and popular set like Fantastic Four has no such rationale for price hikes, yet from 1975 to 1976 the Price Guide says that series as a whole inflated 81 percent in price. Due to continuing interest or a new interest in Jack Kirby? Perhaps. That's quite a jump, though, and it will cause buyer resistance. The following year

CONDITION OF COMIC BOOKS

MINT (M): Perfect; absolutely like new, regardless of age; near white to white cover and pages; no printing or cutting defects; still retains original printing lustre, crispness, and gloss to all edges; tight spine, flat and clean; not even the slightest blemish can be detected around staples, along spine, at corners or edges. A gem by any description. Arrival dates pencilled on the cover are acceptable.

NEAR MINT (NM): Almost perfect; tight spine, flat and clean; just enough minor defects or wear noticeable with close inspection to keep it out of the Mint category; i.e., a small flake of color missing at a staple, corner or edge or slight discoloration on inside cover or pages; near perfect cover gloss retained.

VERY FINE (VF): Slight wear beginning to show; possibly a small wrinkle or crease at staples or where cover has been opened a few times; still clean and flat with most of cover gloss retained.

FINE (FN): Tight cover with some wear, but still relatively flat, clean and shiny. Stress lines around staples and along spine beginning to show; minor color flaking possible at spine, staples, edges or corners.

VERY GOOD (VG): Obviously a read copy with original printing lustre and gloss almost gone; some discoloration, but not soiled; some signs of wear and minor markings, but none that deface the cover; usually needs slight repair around staples and along spine which could be rolled; cover could have a minor tear or crease where a corner was folded under or a loose centerfold; no chunks missing, tape, or brown pages.

GOOD (G): An average used copy complete with both covers and no panels missing; slightly soiled or marked with possible creases, minor tears or splits, rolled spine and small color flaking, but perfectly sound and legible. A well-read copy, but perfectly acceptable with no chunks missing, tape, or brown pages.

FAIR (F): Very heavily read and soiled, but complete with possibly a small chunk out of cover; tears needing repairs and multiple folds and wrinkles likely; damaged by the elements, but completely sound and legible.

POOR (P): Damaged; heavily weathered; soiled; or otherwise unsuited for collection purposes.

IMPORTANT: Books with defects such as pages or panels missing, coupons cut, torn or taped covers and pages, brown or brittle pages, restapled, taped spines, pages or covers, water-marked, printing defects, rusted staples, stained, holed, or other imperfections that distract from the original beauty, are worth less than if free of these defects. Coverless comics in nice condition will bring about one-fifth to one-half Good price (retail) depending on the title, and more on the key books.

Many of the early reprint comics were printed in hardback with dust jackets. Books with dust jackets are worth more. The value can increase from 20 to 50 per cent depending on the rarity of book. Usually, the earlier the book, the greater the percentage. The condition of the dust jacket should be graded independently of the book itself.

CAUTION: Tape should not be used under any circumstances for comic repair. Most tapes contain harmful chemicals that will eventually destroy the paper which they touch. Today, many collectors find it objectionable and resist collecting books repaired in this way, as it destroys the natural beauty of the comic. Comic repair should be left to those who know how.

Grading of comics according to Bob Overstreet's new 1977-78 COMIC BOOK PRICE GUIDE. (Clip and save it...)

the price should go up only slightly, like 10 percent for general inflation or even 15 percent. Between 1976 and 1977 Fantastic Four instead jumped another 27 percent. Look how they did it. Issues #90 on down went up by 25 percent, and issues #91 to present did not change at all. I can see the first three or even four dozen issues going steadily up, but 90 issues?! And why that cut off point? Why nothing after that? A more outrageous example is Spider-man. Between 1975 and 1976 the Price Guide said Spider-man as a set went up 51 percent, with the first 50 issues going up from 65 to 75 percent. Between 1976 and 1977 the set went up another 54 percent, and this time the issues under #100 went up 50 percent almost across the board. It's one thing for a comic to go up in price from \$1.00 to \$1.50 to \$2.25, but it's another thing entirely for a comic to go from \$3.00 to \$4.50 to \$6.75. Yet that's exactly the kind of thing Spider-man has been doing in the Price Guide. That's incredible, intolerable, and unrealistic. It looks like just another effort to skin collectors alive. These are NOT rare books at all. Dealers sell more copies of Spider-man and Fantastic Four than anything else. I know these prices cause buyer resistance, and I cannot see collectors producing a 50 percent hike on 99 different comics, ESPECIALLY two years in a row.

That brings us to the fundamental questions about the Price Guide. Do these prices reflect what people are paying for the comics or what greedy dealers really want to get for them? The new stability in the GOOD condition bracket along with a general slowdown in inflation reflect more of what I have seen in buying trends than any recent Price Guide. However this absurd stuff with Spider-man, one of the best-selling series, gives us serious cause to wonder. Secondly, do the prices reflect the actual selling rates or are they categorically raised because "somebody" thinks they should go up? That 90 issue block of the Fantastic Four in contrast with the other issues simply looks suspicious. Moreover, the existence of any categorical price hike that lacks strong documentation casts doubt on the validity of the Price Guide as a whole.

I like Bob Overstreet. I think he's a fair man who does the best job he can. I'm not accusing him of anything, nor have I raised any question that has not come up before. The numbers simply speak for themselves. Mr. Overstreet has gone a long way this year to minimize the evils of his Guide and his revisions and re-evaluations. However, serious questions remain. I hope he'll respond to this essay, and I hope you'll go and use the Price Guide as a useful collector's tool, not as the final word of God on comics.



Carl Barks

GEORGE R.R. MARTIN SPEAKS ON SCIENCE FICTION

This past month a science fiction seminar at the college where I work invited science fiction writer George R.R. Martin in for an evening of discussion. Mr. Martin, who lives in northern Iowa, is a provocative author who has written for the science fiction magazines for the past six years. His novella Song for Lya won the Hugo award for the best story of its type in 1974. He has one collection out from Avon books titles Song for Lya, and he has a new novel, After the Festival, which is presently being serialized in Analog and will appear in book form from Simon and Shuster - Pocketbooks.

Mr. Martin is around thirty years old, soft spoken, average height, with somewhat long dark-brown hair, a slight beard and glasses. He's an old fan of comics, and his wife Gale Burnick is an old friend of Len Wein, Jim Steranko, and Phil Seuling. Mr. Martin spoke at length about the nature of science fiction, its style and meaning, the current state of science fiction, writing and writing fantasy. I taped the proceedings and have selected the most informative statements for your study. Science fiction, as a literary first cousin to comics, deserves our attention. I think we can all learn something from the views of a polished craftsman like George R.R. (Raymond Richard) Martin.

Q: How do you describe your work? It's not straight science fiction. It's not fantasy, straight away. It's not sword and sorcery. It's not space opera, or spaced opera. How would you classify it?

MARTIN: I consider it to be science fiction. I don't put it in any special sub-category. I think there are other science fiction writers who are doing different things than I write, as well as those doing similar things. I've done things occasionally that could be classified in those categories, not terribly many. But for the most part I don't break it down any further.

Q: Do you feel (as some have said) that you have been clearly influenced by Robert Heinlein? You do, for example, keep many of your stories in the same sort of universe, with the same planets and inhabitants.

MARTIN: Well, that's true, but in that sense 70 to 80 per cent are sons of Heinlein by that standard. Future histories have proliferated and virtually everyone has them, or fuses similar backgrounds through stories. Point of fact I have several (such backgrounds) I work with, one more often than the others. I have not been consciously influenced by Heinlein, though I've read virtually everything that he's written. A matter of fact the first science fiction book I ever read was Have Space Suit, Will Travel.

Q: How are space probes like Mariner going to affect science fiction, planetary science fiction? Are writers just going to go to the next planet or what?

MARTIN: Generally speaking, the more we've found out and the further the space program has advanced, it has tended to close doors on those locales, because it tends to restrict writers. There are always those who enjoy working with known facts, who will take whatever data is sent over Mariner, whatever data comes out of a moon landing and use it to extrapolate more accurate stories. For example, John Varley, who's been nominated for the John Campbell Award (given to the best new writer in the field) for the last two years, is working exclusively in our solar system with the very real backgrounds that we know about.

(This data) does destroy favorite locales of science fiction writers. When Roger Zelazny wrote Doors of His Face, Lamps of His Mouth, there was a probe already on the way to Venus, and he said "You know, after that probe gets back we're not going to be able to do these swampy Venus stories anymore. So I think I'll write the last swampy Venus story." He sat down, wrote it, got it published, and sure enough, it was the last swampy Venus story. Now you have to go out to the stars if you want a planet just like Venus would have been twenty years ago.

Q: What difference does it make since everyone kind of knew Venus wasn't swampy and Mars wasn't like Martian Chronicles of Rose for Ecclesiastes? What difference does it make to have a probe go out and confirm it?

MARTIN: I think science fiction readers insist that you don't contradict known fact. As long as there was some possibility that there was a swampy Venus, the readers didn't grouch too much and write in saying "It probably isn't swampy, you know." Once you had the accurate details on what Venus was really like, surface temperature, atmosphere, and all of that, then if you'd published a swampy Venus story, everybody would have come down on your head.

Q: Do you feel that science fiction writers should have a strong science background?

MARTIN: No. My science background is not very strong at all, but my kind of science fiction is not necessarily concerned with science. Many people belabor the point that "science fiction" is a misnomer, that it should be called something else. Maybe it should be, but nobody's going to change the name at this point. That doesn't mean it has to have very much science in it. I try not to make any scientific errors in my stories. I use a variant



KIRK ALYN

Dorf: Well, Kirk, it's good to see you. I would like to talk a little bit about your reaction to fan conventions. You've gone to several now in the past six years. Do you remember your very first impression of a fan convention?

Alyn: Yes. My very first convention was in Houston, Texas. I didn't know what to expect, because when I was told it was a convention I said, "Well, what kind of a convention?" They said, "Well, people sell comic books; they sell films; they sell pictures and they sell various other things; and there's lectures and there's talks; and you see old movies." And I said, "Aw, there'll be a bunch of kids there." And they said, "You'll get up and talk, and you'll make a speech, Kirk. What are you gonna say?" So I said, "I don't know. I'll have to see how big the kids are first." I had no idea what to expect. But when I got there it was a very pleasant surprise. There were kids there, all right, but they were grown-up kids--kids who remembered me when I did Superman and a whole lot of other things. And they were so delighted that I was there that it just elated me no end to have them remember. You know, it's always nice to be remembered. And I had more darned fun at that first convention! I'll never forget it.

Dorf: Where was your career at that point?

Alyn: I had been thinking seriously of not doing anything. I was going to retire and probably do the things I always wanted to do--go travel a little bit. When I say travel, I'd traveled an awful lot in show business. I've been in it all my life. But, there are places in the world that I want to see specifically. And I thought, well, maybe I will someday go there and go here. But, somehow or other, when you've been in show business all your life, you just don't retire that easy.

Dorf: Now, you also have a book that you sell at conventions. When did you decide to take advantage of the commercial aspects of these conventions?

Alyn: Well, I'll tell you how it happened. These conventions were going full swing before I was asked to do my first one. And I began to get fan mail. And I couldn't understand why I was getting more fan mail now than I did when I made the picture--this is 26 years after I did Superman. Well, the letters came, and there was a great big pile of them on my table. And one day I invited an actor friend of mine to the house and he says, "What's all that stuff on your table? What's this?" I said, "Fan letters." So he says, "Well, are you gonna answer them all?" I said, "Gee, I'd like to, but I don't have time." He said, "Well, you're nuts if you try to answer all that. You'll be doing nothing but answering fan letters." So he says, "Why don't you just read what they want to know in the letters and then write a book and then sell them the book?" I said, "You know, I never thought of that. And I could give them a lot of interesting stories." So I immediately sat down, and it only took me a couple of weeks because they were stories that I already knew. It's not like a novel that you have to dream up--



"How am I gonna begin and how am I gonna fit this character in there?" So I wrote the book and it was ready. I started to write it in January . . .

Dorf: In January of what year?

Alyn: In January of '71 I started to write it; February and March I started peddling around trying to get it published. Doubleday said they would publish it if I would try to make it a little bit longer. And I said, "How much longer would it be then, after I gave it to you, that it would be printed and ready to sell?" The man from Doubleday said, "Oh, it'll take about a year to a year and a half." I said, "Oh, gee, I can't wait that long. I've got to get it ready by June, when I go to Houston. They told me I was gonna do three or four television shows down there, and I've got two or three radio shows, and newspaper coverage, and here I am with nothing to sell." You know, there's always that. So, I was just kidding. But, anyway, I would gad around, and I had it published by June 7. And on June 8 I was on the plane for Houston, and I had it ready to sell then.

Dorf: Were you still a member of the Screen Actors Guild at this time?

Alyn: Oh, yes. I was a member of Screen Actors Guild since its inception in New York, because in New York--before I came to California--I did a lot of movie shorts, if you remember those. I did them with Hal Leroy, and I made a whole lot of them with Ben Blake in which I was an MC and introduced acts; there would be three or four acts and the band, and I'd put them together. And I did some shorts with Will Osborne. I did a lot of them.

Dorf: Now, in the '70s did you feel it necessary to keep up your Screen Actors Guild card?

Alyn: Well, you always do, anyway. Yes, you always do. When I thought I was going to retire, I got an honorable withdrawal card. You're still a member, but you pay no dues. And when you go back to work, you merely pay six months dues and you start back to work.

Dorf: Is that the way you worked it?

Alyn: That's the standard thing with the union, yes. And, of course, when I joined it was about 1934. And I've been a member ever since.

Dorf: Were some of your contemporaries surprised at this sudden burst of interest in your career after 27 years? Did they pick up on this?

Alyn: Well, they tried, yes. But you see, fortunate for me, I got on--how can I put it?--I did a character which was out of this world and which did create an entirely different concept in comic strips. Superman! I mean, he revolutionized the comic book industry. And having done Superman--a man from another planet--it was kind of a sensational thing, even when I did the picture; just as sensational as when the comic book came out. So it was easy for me to reactivate because a lot of people saw



SHEL DORF

40) me when the comic book was popular. I made the serial and they remembered me. And so the grown-ups all came to me and said, "Mr. Alyn, you're my hero," and so forth.

Dorf: Now, following the completion of the Superman serial, were you typecast, or was it easy to get jobs after that?

Alyn: Boy, I was so typecast you wouldn't believe it! It's one of those things that happens to other people, but you never think it's going to happen to you. And I had done about seven or eight pictures for the same producer prior to doing Superman, and I didn't know they were even casting Superman. The producer called me direct one day and asked me if I wanted to do Superman. And I said, "Well, certainly I want to do it. It's another picture isn't it?" He says, "Yes, it's a picture," and asked me down to the office. So I came down to the office and took all of about a fifteen minute interview. I met the people from National Comics--they OK'd it and everything. It wasn't until I went to sign the contract that the girl said to me, "You know, we looked at about 125 people before we decided on you, sir." So I was very surprised, and I still don't know, to this day, whether I should be flattered by that or whether I should be hurt by it or what.

Dorf: Well, it seems you're still the favorite Superman. I guess physically you look most like the character of any actor who has ever portrayed Superman. I know that when you travel around the country and go to conventions that you always manage to get newspaper space. In Canada, I believe, you got front page newspaper space.

Alyn: And in Dallas and Memphis.

Dorf: Now, has this revitalized your career?

Alyn: Yes, it has. And this is why I started to tell you earlier about Alaska. I got there on the strength of this. And now they're thinking of other things for me to do on the strength of this, because the nostalgia conventions aren't waning--they're still building. They're still snowballing. God knows when they are going to stop or where they are going to end. There is more and more interest in them all the time. People are beginning to find out about them. They're beautiful, and I think it's healthy and good for everyone to have a hobby that's as clean and nice as this.

Dorf: What did you do during your layoff period? I know a lot of people would like to know what else there is to the life of an actor. There are usually long periods of inactivity and unemployment, unless you're in a television series and you're working all the time. But when the series ends there are often long periods of unemployment. Do you have any other hobbies besides acting? Are there any activities that you like to do?

Alyn: Oh, yes. Going back to pretelevision--when I was first married and right up until I got a divorce--one of my hobbies has been cooking, because my wife didn't know how to cook. I was married to her for fourteen years and I did all the cooking for the kids and for our company and for everybody.

Dorf: What was her name?

Alyn: Her name was O'Brien, Virginia O'Brien. The deadpan singer.

Dorf: I remember her in several of the MGM movies.

Alyn: Yes, she did two musicals a year at MGM for about nine or ten years.

Dorf: She was in the Marx Brothers film, *The Big Store*, as I remember.

Alyn: That was her first big picture.

Dorf: She was a lousy cook?

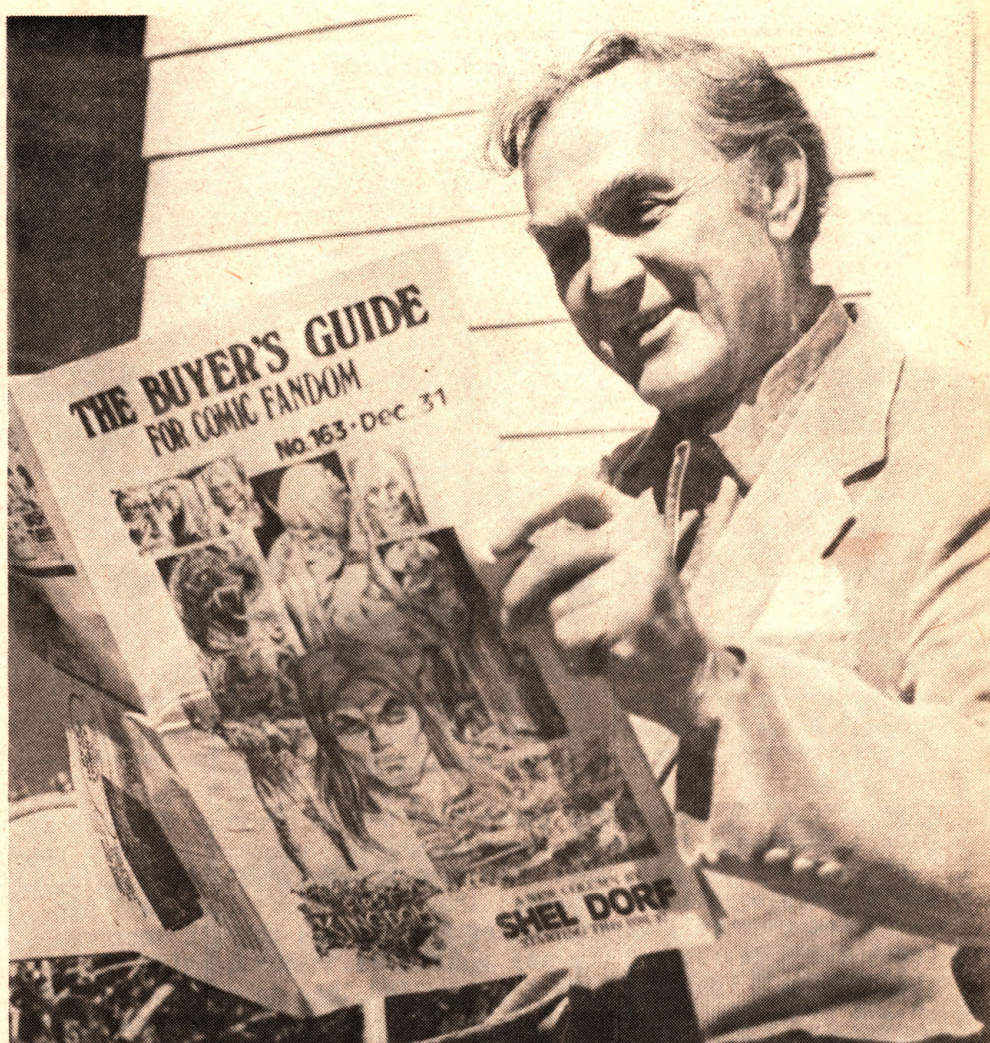
Alyn: She wasn't a cook. Let's put it that way. I won't say she was lousy.

Dorf: And that's why you became a cook?

Alyn: No. I knew how to cook all my life. I've got to tell a story sometime that was during the Depression, what I did for ten cents.

Dorf: Tell us now.

Alyn: Well, in New York during the Depression we would pool our assets, you see--three or four guys--at this point there were four people. So we pooled all our money together and we had ten cents, so I cooked dinner for four guys on ten cents, and we were all well-fed and full. The way we did it was to go down to the docks where they unloaded vegetables and everything. When you unload bags of vegetables, a little will fall on the ground, and they picked them all up and put them in the bin. Well, I went down and got a penny's worth of onions, and they gave me plenty. A penny's worth of carrots and a penny's worth of something else and a penny's worth of potatoes and a penny's worth of something else. And in this way I got all the vegetables I could get. Then we went down further and I got eggs. Eggs were a penny apiece, and there were four of us, so I got four eggs. So we had four eggs and a lot of vegetables. Now, I had a coffee pot which someone gave me to carry with me in vaudeville, you see. And I carried this cof-



fee pot with me, plus I had an iron to iron my own clothes because we didn't make that much money that we could afford a tailor. I ironed clothes after every show, so I had this iron. So I cleaned the coffee pot and put all the vegetables inside. When the vegetables were all boiled, I put them aside and took the iron. I turned it upside down, propped it up with a couple of books, heated it up, and fried the eggs on it. So each guy got one egg, and we had a lot of vegetables. Now, I didn't throw out the water that was left in there. I poured that out in a glass and each of us had enough water to have a glass of that vegetable soup. And by the time we were through eating everything, we were full. Of course, it wasn't a gourmet meal, but we were full and we were healthy. It was a healthy meal--all vegetables.

Dorf: That's very resourceful, Kirk. You don't have to do that now, do you?

Alyn: No, fortunately I don't.

Dorf: How is the sale of your book coming?

Alyn: Oh, it went fine. I didn't let stores handle it, because--I don't know, I felt funny in this respect--when somebody buys my book, I know he's a fan and wants to know about the story of the things I did and about Superman. And when he buys it from me, I have a nice feeling after that. A fellow will really want my book, so I autograph it and sell it to him. I only sell it at conventions, or by mail if somebody writes me for it.

Dorf: Did you have any formal training as an actor?

Alyn: No, I didn't when I got into show business. I'll tell you, the only training I got was when I was in about the fifth or sixth grade and I had a pal whose uncle was in vaudeville. His uncle was a hoofer--a tap dancer--and an acrobat and all that. So he knew how to tap dance very well, and I said, "Show me a couple of steps," and we'd get in his garage and he'd show me a few little steps. And I used to do maybe one chorus of waltz clog, one chorus of buck-and-wing, and I finally learned one chorus of soft-shoe. And I used to think, Oh, man, this is great. Now, I wouldn't do this in front of people, because I was very shy. But I would do it in his garage, just he and I alone, see?

Dorf: How old were you at this time?

Alyn: Oh, I don't know. I think I was maybe twelve? And I let it go at that, but I always knew how to do that much. Now, when I went to New York I went specifically to go to Columbia School of Journalism--and this was in September. It was kind of late to be enrolling in school, but that's when I went up to enroll. Things being like they were, I couldn't get there any sooner, right? Anyway, I got there without much money, and in those days you had to get a roommate to cut down expenses--going to school cost money, and all that. So I talked to a fellow there, and he says, "How about you and I sharing a room. I know a place where we can get a room very reasonably. And do you know what we paid for a room? Now this was all over New York, not a specific bad location or anything. We paid three dollars a week.

Dorf: What year was this?

Alyn: This is 1929--September '29. Now, we paid a dollar and a half apiece. I had trouble getting my dollar and a half up, but I got it up every week, and we managed to eat. And so one day

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42) My roommate says to me, "Say, you can tap dance a little bit. I'm going down for an audition for a show." He had been in several Broadway shows. Well, I didn't know what he meant. I said, "What do you mean, audition?" He said, "Try out for a show. Why don't you try out? You know you could do it--sure, at night--and then go to school in the daytime. That way you'll make some money, and we'll all have money." I said, "Well, it sounds like a good idea, but I can't get out there and do that in front of all those people." I was very shy--very shy. So he invited me down to watch him, and I agreed. So we went down to the Alvin Theater. I remember it like it was yesterday, there on 52nd Street, right off of Broadway. So he said, "You watch how it's done." So there were maybe fifty or a hundred singers there, see, and then he got up and auditioned. He sang "Ah, Sweet Mystery of Life." You know, every tenor sings "Ah, Sweet Mystery of Life" and every baritone sings "Old Man River." But, anyway, there came a time when they got all through with the singers. Then the stage manager says, "All right, all you singers offstage! Everybody outside! All right, dancers, come on in! Who's first?" and everyone says, "He's first, he's been waiting," and my friend pushes me out on stage. So as he's pushing me out, I was embarrassed to tears, but this guy on the piano started playing, and I went into my buck-and-wing, see. The fellow out front only wanted to know that I could tap dance and that I could keep time, because they were going to choreograph and teach you everything. So he didn't want to know if I knew a lot of routines. So he says to me--and I didn't hear him say this--"All right, that's enough, get off." And I didn't hear him; I kept on dancing because I was nervous and I was scared. So finally he screamed at me, "Get the hell off the stage!" You know, like they usually do. They don't mince words. He said, "For Christ's sake, you did enough." So I got off the stage and said he shouldn't have done that to me, but my friend says, "Come on outside, it's all right. In show business they all do it. They all talk rough like that. Don't even pay no attention to 'em." So I didn't give the stage manager my name or my phone number, and I didn't belong to a union. Two weeks later my roommate came home, and he says, "Hey, they're looking for you." I said, "Who's looking for me?" He said, "You know the job where you danced? You got the job, but they don't know where to find you. Go down to the theater, quick! They've been in rehearsal already for over a week." So I went down to the theater and the dance director looked at me and he said, "Where the hell have you been? Get on down there and learn those numbers." This is how I got my first job. So I didn't know from anything.



Dorf: That's very exciting. Now, were you required to act in any of your roles?

Alyn: No, and you couldn't get me to say a word for a long time. I couldn't even announce my own dance. After I got into vaudeville, then finally, little by little, I got to talk, because they made me say a few things--play a straight man to the comics and say a few words. And I got along fine. When I was in *Girl Crazy* I learned how to spin ropes and do a tap dance at the same time. We dressed like cowboys, spun ropes, and did tap dances. We had two girls with us, and we had a cute little act.

Dorf: What happened to the journalism?

Alyn: Well, sir, what happened was that I didn't realize you had to rehearse for four weeks until midnight every night, and then you had to go on the road to break the show in for another

four weeks. So by the time I got back, I was already eight weeks behind in my studies. And then, too, I got fifty dollars a week, which, in that period, was a heck of a lot of money. And all those people were out of work during the Depression, you know--it was right after the crash--so I thought, fifty bucks a week! In those days there was no withholding, no taxes, no nothing, so I said, "Man! This is more money than I'll ever make as a journalist." So I just forgot about the journalism entirely.

Dorf: Did you ever, in later years, have a desire to pick up the threads of your journalism career?

Alyn: No, I kept awfully busy, fortunately, all my life in show business. If I didn't do one thing, I did another. When I was a dancer, I didn't let it go at those little bits I had learned. I studied ballet and I studied all kinds of things. And when I tell you I studied, I mean I studied. I rehearsed ten hours a day. I took a lesson in the morning, like at 11:30 in the morning, and one at 5:30 in the afternoon. And I took two ballet lessons a day for two solid years. And in between I rehearsed, because I was determined I was going to be a damned good dancer, which later I was.

Dorf: Of course you got over your shyness.

Alyn: Oh yes, yes. In my first show there was a charming little Russian girl with an accent. She saw the problem I had and she came over and helped out a little bit.

Dorf: What was the most money you have made at one time--from one job?

Alyn: Well, I got my salary. Today it doesn't seem like much, but in those days it was a lot of money. Today, ten times more than that would be about right. The most I ever earned was about \$1000 a week, and that's as high as I ever got. A lot of actors got more.

Dorf: What were you doing for a thousand a week?

Alyn: Well, this was in pictures. Now, on stage I didn't make that kind of money. On stage, \$250 to \$300 was a lot of money. \$400 was the most I ever made. Then I was the leading man opposite Illona Massey.

Dorf: Did you make good money on the Superman serial?

Alyn: No. I say not good money considering what a big splash the picture had made and what it did to my career. I only made my regular salary, which was then eight or nine hundred dollars, or closer to a thousand dollars. I did get a lot of overtime, which caused it to be about \$1500.

Dorf: Per week?

Alyn: Oh, yes. You see, the leading man always works from sunrise to sunset, and you work ten, twelve hours a day. But they have to give you ten hours in between calls. And very often when they didn't give me ten hours between calls, they were obligated to pay me an extra day, plus the next day's work and the overtime. So I got it up to about \$1500.

Dorf: Did you lose any weight while you were making the serial?

Alyn: Yes, I did. I lost about fourteen or fifteen pounds on one serial.

Dorf: Was it made in sequence, Kirk?

Alyn: No. Serials are not made in sequence, since it's one story--one continuous story. When I made it, I didn't even know where one chapter ended and the next began. This all happens in the cutting room, later on--the cutter and the director get together and they cut it up. So, you see, it's cheaper and easier to make it that way because when you break the story down, everything that you have to do on location, in one place, you do at that location for the two or three days or however long it takes. And then, when you move to another location, you do everything that's in all fifteen chapters at that location. And this is how you save money, because there isn't much moving back and forth.

Dorf: Now, when the serial was finished, were you able to keep the uniform? I remember seeing photos of you in the movie magazines of the forties at various celebrity functions. I remember a baseball game where you appeared as Superman, in costume. Did you do this on your own, or did you have to go through the studio?

Alyn: It was the studio who asked me to do it. And that was the only time I was ever out with that uniform, because it was in my contract that I wasn't allowed to tell anyone that I was Superman--only Clark Kent. They said they didn't mind if I said I was Clark Kent, but Superman, no. And I wasn't allowed to be seen on the studio lot with the uniform on. Nobody was allowed in on the set while I was working as Superman. So it was kind of a little annoying after a while because of the changing of clothes and putting on long robes and covering myself up whenever I went to lunch or had to go across from one stage to another. But I'm sorry that we can't get to see the serial, because it's a terrific serial. Not because I did it, but because it was done well, with a lot of action with the finest action director in the business, Spence Bennett.

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Dorf: "Why can't we get to see it? Is this serial lost?"

Alyn: Oh no, it's not lost. As a matter of fact, Carmine Infantino himself told me that they had a copy of it in the National Comics vault. I know that Columbia has a copy of it in their vault, too, and I'm almost sure that they have one out here at Warner Communications. See, they produce the television series, and it would be competition to theirs, so they don't want it.

Dorf: I should think that it would be the other way around. I should think that the more exposure Superman can get as a character, the more beneficial it would be to selling the comic books and the television show.

Alyn: I believe it would be, too. But, then, I suppose they're afraid there may be a comparison. As a matter of fact, there was an article in the paper that Forry Ackerman told me about. He wrote a rebuttal to this article because they were talking about making this new picture, and while they were talking about making this new picture, they were referring to the old Superman, and what they were talking about was the television series. Now, that's not old at all; it's still running. Now, it incensed him a bit, so he wrote a nice rebuttal and sent it to the *Los Angeles Times*.

Dorf: You also made a Blackhawk serial. Did you make that before the Superman serial?

Alyn: No, that was after Superman. That was made in '52. The last Superman was made in 1950. Blackhawk was a comic book which came out after the second world war. The characters in the book were made up of volunteer flyers from various countries. There was an Englishman, an American, a Yugoslavian, and a Frenchman. There were about seven or eight of them. And these fellows, after the war was over, decided to stay together and be do-gooders, or crimefighters. They used their planes and called themselves the Blackhawks because my name--the lead character's--was George Blackhawk, as they explained it in the first book. I'm told that at that time--when it came out--it outsold Superman on the stands. It was very popular, and this is why we made the picture. Of course, since Quality Comics sold over to National, they have changed the character entirely--it's a different character now.

Dorf: Were there any other comic book characters that you had a chance to play? Were there any projects in the works that never materialized?

Alyn: Yes. Republic called me and asked if I would do Captain America. I said, "Well, certainly." And this was before Superman. I said, "Sure, I'd like to do Captain America. That would be great." So the guy who called said, "All right Kirk, we'll start . . ." Well, they had a starting date which was clear, and I had nothing at the time, so I said, "That'll be great. I'm not doing anything at that time. I'll be glad to do it." And then, all of a sudden, they called me saying, "Kirk, they've got to use the stage for something and we've got to move our schedule up thirty days. Can you start Monday?" I said, "Monday? I just OK'd a picture. I'll be on a picture for two weeks." He said, "Oh, God. Now we've got to find somebody else in a hurry." So they got Dick Purcell. It was a very quick thing, you know. I would have done Captain America, though. I would've liked to have done that.

Dorf: Getting back to comic conventions, kids will talk, and some of them are a little cruel. I have heard the criticism that Kirk Alyn is here again with his same old bag of tricks. And I've heard that some of them were kind of bored. I mean, that's what they're saying. And I don't mean to hurt you. This comes hard for me, because I don't want to hurt your feelings.

Alyn: You go right ahead. I've been in show business too long.

Dorf: But, the word is that Kirk Alyn is only selling Kirk Alyn now. He's only promoting Kirk Alyn. And what is Kirk Alyn doing? He's not doing anything.

Alyn: Well, he is now.

Dorf: So, how would you answer this kind of criticism? Of course, this is why we're doing the interview. Because I know you, and I know there are many sides to you and your career. But, maybe, have you thought of a new angle? In show business, when an act gets too tired they come out with a new act. Have you thought about another course?

Alyn: Let me tell you something. They won't let you forget the old one. They'll keep asking you questions about the old one, and you're obligated to answer the old questions. And that's what happens. I can stand up there on the stage and I can tell them what I did in Alaska, what I'm going to do as a producer, and what I'm going to do as this or that, and they say, "Mr. Alyn, what about Superman? Did you ever get hurt?" And I'm back to the old thing again, you see. They just won't let you forget the old Superman. And I figure this is why I'm here. They want to know about it, so I'll talk about it. I can talk about a lot of things, though. I was on a cooking show here in San Diego. I don't know whether you saw me or not.

Dorf: No, I didn't.

Alyn: First I did my half hour, and then they asked me if I wanted to be on the cooking show following. I said I'd love to be on it. Another of my hobbies is furniture making, so if they'd had a furniture-making show, I'd have been on that.

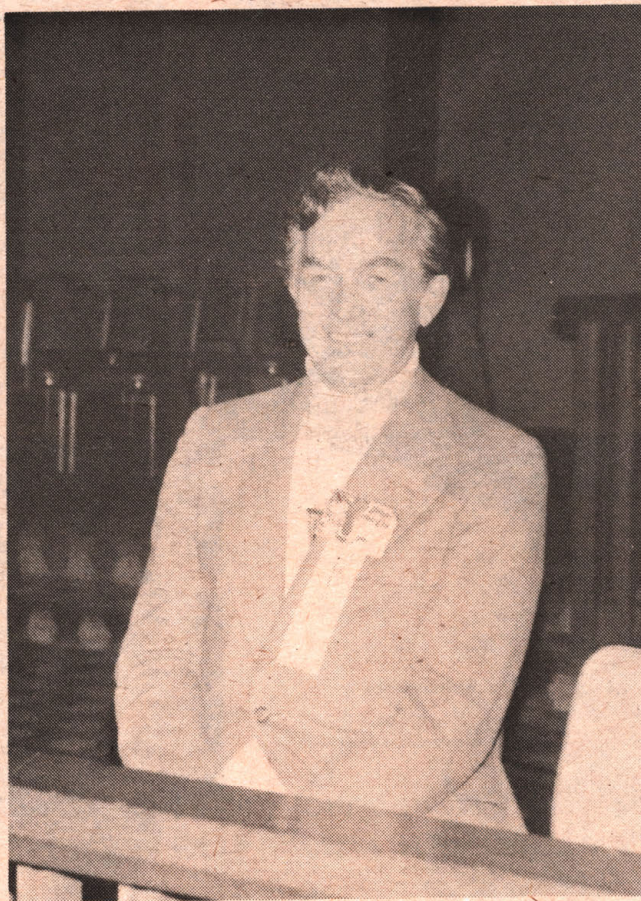
There are an awful lot of other things I'd like to talk about, too. There are a lot of girls, you know, in this business.

Dorf: You did a radio show project with Jim Harmon. I recently talked to Jim, who, of course, is also one of your closest friends and one of your biggest fans. Could you tell me a little bit about how it was? Had you ever worked on radio in the forties?

Alyn: Oh, yes. I worked on radio. I wasn't what they'd call a radio actor, and I didn't devote all of my time trying to be in radio. But when you're laying off and somebody says there's a couple spots on the radio, I'd accept them. You know, what's radio? You simply read the script instead of memorizing it. And that's about all I can say. However, there are a lot of things you have to do to be a good radio actor. You have to devote your full time, just like you do for the stage. I did "Portia Faces Life"; I did "The Whistler"; I did eight or ten different shows. When I first came to California, Mary Astor did a show here called the Mary Astor Showcase, on NBC. And I got on the Mary Astor Showcase. I did a little stint on that.

Dorf: Tell me a little bit about the new Curly Bradley show, which Jim Harmon put together. Did you enjoy working on that?

Alyn: Yes. We had a skinny budget, of course. Curly Bradley was the fellow who did Tom Mix, as you know, and then he did his own show called "Singing Cowboy," out of Chicago. He had been retired from show business when he finished his radio shows. That was his entire career, in Chicago. So when Jim asked me to play something, I agreed to do it. You know, I didn't care whether he paid me or not. I'd go down and put in an hour or so. We'd tape the show. And I said, "Fine, forget it." This is how I did it with him. Now, I don't know how the other actors did it, but I did it this way. Because we're very good friends.



As a guest
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Dorf: Have you in recent years, besides writing your book, thought about writing scripts?

Alyn: No, I've never thought of writing scripts. But I am enlarging the book because, contrary to some of these fellows who say all I'm selling is Kirk Alyn, I still get letters, not only from the United States, but from Ireland, from Scotland, from Australia, from England, and from various other places in the world. Now, I'll tell you what those letters are like. A fellow from Scotland wrote me and said, "Mr. Alyn, I bought your book when I was in England, and I read it. It brought back so many memories that I wish you could write more about them." So, again I say, contrary to what these kids might say, I'm constantly bombarded with questions about Superman. And because they remember this, or Blackhawk, I just have to keep talking about it, whether I like it or not.

Dorf: I'm sure there are a lot of stories that you haven't even told us yet.

Alyn: Oh, yes. There are lots of them. I have to confine it to what they ask me, you see, because there I am; I've got an hour to talk. Or, if they come to the table and ask questions, I'll answer the questions. Now, as these new things come out--these new things that I'm doing--I don't think they will be as interesting to a lot of people as that sensational character Superman was, because he was a sensational character. He was out of this world. And he's not just somebody that you can relate to and say, well, if my cousin did that, he did it better. Or my brother can do better. This is what all these stories are like.

Dorf: Well, I have a Superman question to ask you that I am sure you have never been asked before. But before I get to that--we'll end the interview with that--when I ran into you last weekend at the ClaytonCon, where we honored Forrest J. Ackerman as "King of the Fans," you told me that you had recently returned from Alaska. Can you tell me a little bit about your Alaska trip? What was your purpose for going to Alaska?

Alyn: Well, we did the first of a series of specials on television, and they were taped. There was Jim Backus, Don "Red" Berry, and Kirk Alyn on this first show. The show was called "We're Number One," and it's very obvious again why I was there: I was number one Superman. And, therefore, they wanted to know some of the exciting things that I did as Superman. So, no matter where I go, I just can't live it down. So that is the show. They flew me all the way to Alaska to do it, and they paid me very well. And they want me to go back and do a feature picture in May. Now, this won't be about Superman. It will be about Alaska, but I will play one of the leads in it.

Dorf: Had you ever been to Alaska before?

Alyn: No. This was my very first trip to Alaska, and I was very excited about it.

Dorf: What's it like, Kirk?

Alyn: Well, you see, having traveled across this nation from coast to coast and back again so many times in vaudeville, bands, and everything, I thought that I had seen everything there was to see: Niagra Falls, the Grand Canyon; you see all these great big things that nature put here. Well, when I got to Alaska, all I knew about it was what Robert Service wrote. I knew a bunch of boys was whoopin' it up in a Yukon saloon, and I knew "The Cremation of Sam McGee." And these are the kind of things that I remember about Alaska. And, you know, when I went up there, I wasn't disappointed a bit from what Robert Service wrote. That is the last frontier. Did you know that Alaska is one-third the size of the whole United States?

Dorf: That's pretty big.

Alyn: That's one-third, and it only has a population of 350,000. Now, how do you like that? So it is a frontier. There are towns like Kodiak, and Anchorage, where I was, and then there's Fairbanks and Nome. You'd think they are big cities, but they're not. They are what we would call little towns spread apart, and each one of them is different from the other. I didn't get around to see very much of it, but that's why I'm anxious to go back again in May. I really want to see the mountains. They're so massive I don't know how to explain it. It's beautiful. You know, there's a line in that "Shooting of Dan McGrew" which says, "With hunger not of the belly kind that vanishes with bacon and beans/But that gnawing hunger of lonely men for a home and all that it means." And there you are, "Homed in" with a silence you could almost hear. That's the kind of feeling you get. Just picture yourself in the silence, that awesome silence that's so loud you can almost hear it. It's almost contradictory when you say it, but that's the feeling you get.

Dorf: How was it working with Jim Backus?

Alyn: Aw, it was a million laughs, of course. You know Jim Backus--whether you see him on television on a funny show or you're talking to him in his room or you're down having coffee with him, he's Jim Backus, that's all. And he's just one laugh after another--a million laughs. There again, you see, Jim Backus has been in show business all of his life--as long as I have, or maybe longer--and yet, they won't let him forget that one little character, Mr. Magoo. They will not let him forget. And whenever he gets up, it's "Do Mr. Magoo, do Mr. Magoo." So they could equally say about him, "All he's selling is Mr. Magoo." But that was the very great character with him.

Dorf: When will we get a chance to see this film, "We Are Number One"?

Alyn: I don't know how they are going to release it; whether they are going to make twenty more or fifteen more before they release it, or whether they are going to release them singly. I don't know, but they've already got them sold.

Dorf: This is for television?

Alyn: This is for television. As an actor, as you probably know, I've made pictures that I didn't even know the title of. They give you a number. The reason for this is that you can't copy-right a title, so you wait until the picture is released and then the title is released with it. In this case, how they're going to sell it, I don't know. I don't bother myself with the business end of it. I do it, forget it, get the money, and go home.

Dorf: You talked a while ago about furniture making. Are you seriously into producing furniture? Do you make it for your friends?

Alyn: I was. Right after the second world war, as you know, you couldn't buy furniture. And during the war they were getting second-hand stuff and doctoring it up--stripping it and fixing it up. And I did some of that. My wife went out and bought one piece of furniture, what they called a dry sink. It was a little bit of a cupboard where they put dishes off the table. And she

paid a price for it that appalled me. I said, "You paid that much? Hell, I can make stuff like that." She says, "Oh, you can't make stuff like that." And then she was going to go out and buy a cobbler's bench. I said, "You can't buy a cobbler's bench for as big a sofa as we've got in here. It's gonna look silly." So I made her a cobbler's bench. And she looked at it and wasn't quite sure whether she liked it. But when people came to the house, they said, "Virginia, where did you get such a beautiful cobbler's? Oh, where did you get it?" Well, she'd sit there and look at it and say, "Well, I'm not going to tell you where I got it." She never told anyone that I made it. And then they'd say, "Would you sell it?" They went on flattering her. So then she said, "Go ahead and make some more furniture." So I made every stick of furniture in our house: dining room table, chairs, everything; like George Montgomery, a friend of mine. I used to go to his shop and talk to his apprentice.

Dorf: Kirk, I know you've always prided yourself that you're a ladies' man.

Alyn: Oh, no. I didn't exactly pride myself, really. But I loved the ladies, anyway. Let's put it that way.

Dorf: Kirk, you've always loved the ladies, and I'm sure you never had any problems getting dates. But, as Superman did you find that your love life improved? Did you ever have any romances because you were Superman?

Alyn: Well, I suppose there were some dates that I had after that. Now, you must remember I was married when I did Superman. But, then, not too long afterward I was divorced. Then I had girls call and say to me, "Are you really Superman? I mean, are you really?" And I have some funny things to tell you, but I'm not going to tell you on tape. But anyway, I did, I suppose, get a lot of dates because girls were curious.

Dorf: Did you find it easy to live up to the Superman image?

Alyn: Well, you see, I talk fast, and what I didn't do one way, I talked it up a little bit, and this way I got by with it. But we had a lot of fun. We had a lot of laughs. I did get a lot of dates because of Superman. Yes.

Dorf: Now, in recent years you've had a chance to meet the creators of Superman, Jerry Seigel and Joe Shuster. Has this been exciting for you?

Alyn: Oh, yes, very enjoyable. I met both of them. They were both very close friends. As a matter of fact, when I come back down here in a couple of weeks, I have already made a date with Joe Shuster and his new wife, to have dinner with them here. I enjoy talking with this man. He's such an uplifting fellow when you talk with him. He's so elated with everything--he's full of life. And I can look back and picture him when he was seventeen, how he could dream up and get excited about something out of this universe, because that's about how old he was when he and Seigel created Superman. And now whenever I see them, I have a great deal of fun with them. And I'm so happy that Joe is married. And he has a lovely wife--a very lovely wife--Judy. They make a wonderful pair. I'll bet their life is a lot of joy and effervescence always, because this is how they strike me. I saw them at the convention just the day before yesterday and they were like that there. They were just so bubbling over with everything. They were enjoying everything there.

Dorf: There's no doubt about it: These are new and happy days for Seigel and Shuster and for Kirk Alyn. It just seems that the character that once caused you to be typecast has now, really, at this stage in your life, become your best friend. Superman really is your best friend, isn't he?

Alyn: I believe so. And I'm awfully happy now that I did it, because I've made hundreds and hundreds of friends because of it. And at these conventions it's nice to have people walk up to me and say, "Boy, I've grown up with you and I've seen every one of these things, and you don't know how much you've done to my life. You're my hero." These things are flattering and nice. I meet a lot of people through all of these things.

Dorf: You like people.

Alyn: I like people very much. And, to me, this is the greatest thing. It isn't that I'm trying to sell myself. I like meeting new people, and I like to listen to them, too. I'm also a good listener--I don't always talk. I'll sit and listen for hours if people tell all about themselves, because I like to listen.

Dorf: Well, thank you very much, Kirk. It was a very good interview.

Alyn: Well, thank you, Shel.

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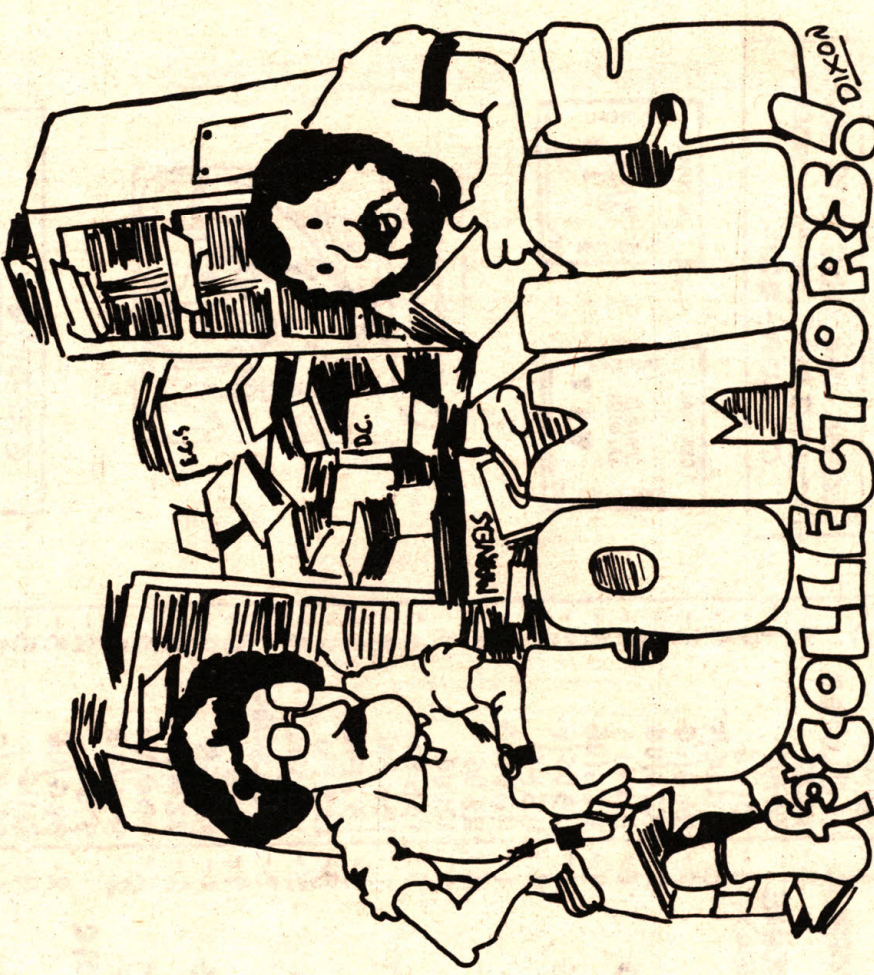


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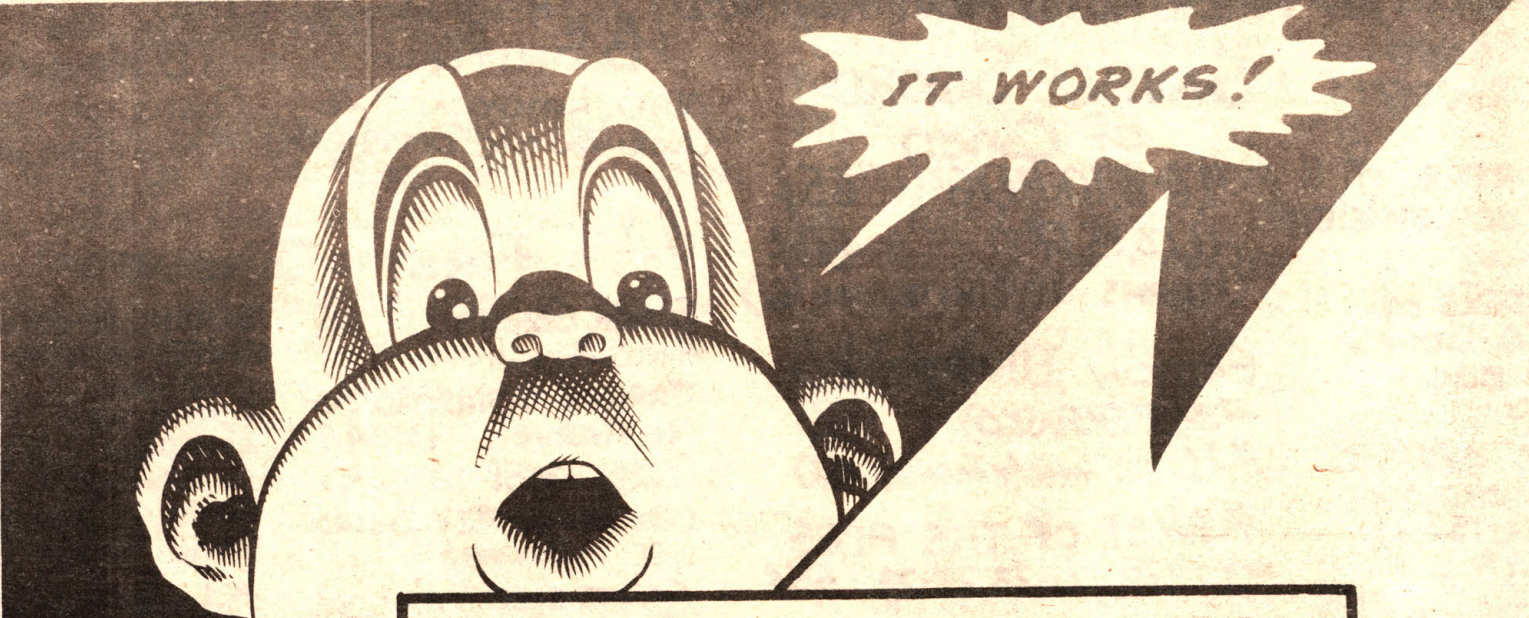
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179-180\* 75\*  
181\* 50\*  
in WARLOCK 9-15\* 30\*

10 MARVEL TREASURES ALL DIFFERENT VF-NM 750

Doc SAVAGE 4-7 50\*

EADLY HANDS OF KUNG FU 17-21, 24-26, 28 55\*

MARVEL PREVIEW 1 75\*  
4 60\*, 6-8 55\*

SAVAGE TALES ANN. 1 125  
(KAZAR SUN GOD SAGA BY SMITH)

UNKNOWN WORLDS OF SciFi 2-3 125; 4-6 75\*

RAMPAGING Hulk #1 100\*

THRILLING ADVENTURES #1 (SUMMERS, THORNE) 75\*

MONSTERS + HEROES 7 55\*

PLANET OF THE APES #1 125; 21-23, 27-29 55\*

KULL AND THE BARBARIANS #1 150 2, 3 75\*!!  
(2+3 have CHAYKIN RED SONJA)

SAVAGE SWORD of Conan 4, 6-8, 10, 14, 16 65\*  
11, 13, 15, 17 60\*  
(ADAMS 14; SMITH in 16)

FICTION ILLUSTRATED #3 (STERANKO) 65  
#2 (STARFARN & FABIAN) 60

SAVAGE SWORD of Conan 4, 6-8, 10, 14, 16 65\*  
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SAVAGE SWORD of Conan 4, 6-8, 10, 14, 16 65\*<

# ALL THESE STILLS ARE IN COLOR (53)



COLOR 25 4.00 WONDER WOMAN  
 COLOR 26 4.00 WONDER WOMAN  
 COLOR 27 4.00 WONDER WOMAN  
 COLOR 28 4.00 WONDER WOMAN  
 COLOR 29 4.00 CHARLIE'S ANGELS  
 COLOR 30 4.00 CHARLIE'S ANGELS



COLOR 31 4.00 WONDER WOMAN  
 COLOR 32 4.00 WONDER GIRL  
 COLOR 33 4.00 WONDER GIRL  
 COLOR 34 4.00 CHARLIE'S ANGELS  
 COLOR 35 4.00 CHARLIE'S ANGELS  
 COLOR 36 4.00 FARAH FAWCETT  
 COLOR 37 4.00 FARAH FAWCETT

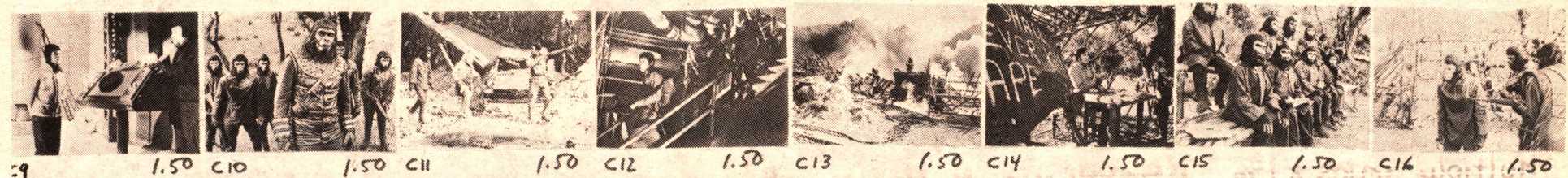
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C1-C8 ARE 8X10 COLOR FROM "BENEATH THE PLANET OF THE APES"



C9-C16 ARE 8X10 COLOR FROM "BATTLE FOR THE PLANET OF THE APES"



C17-C24 ARE 8X10 COLOR FROM "CONQUEST OF THE PLANET OF THE APES"



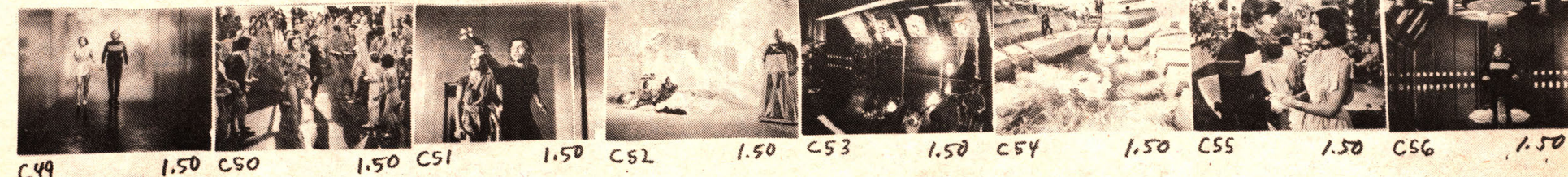
C25-C32 ARE 8X10 COLOR FROM "ZARDOZ" WITH SEAN CONNERY



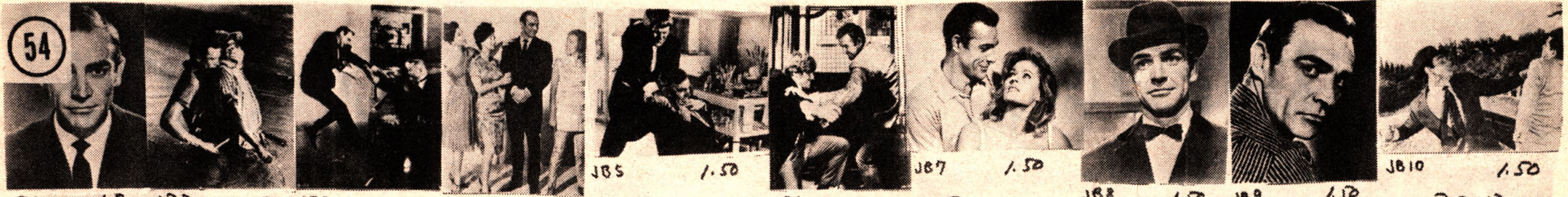
C33-C40 ARE 8X10 COLOR FROM "ROLLERBALL" WITH JAMES CAAN



C41-48 ARE 8X10 COLOR FROM "GOLDEN VOYAGE OF SIMBAD" WITH CAROLINE MUNRO



C49-C56 ARE 8X10 COLOR FROM "LOGAN'S RUN"



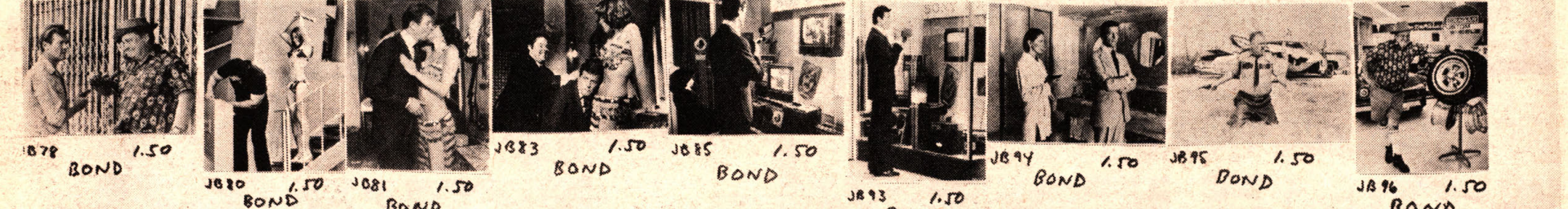
JB1 1.50 JB2 1.50 JB3 1.50 JB4 1.50 JB5 1.50 JB6 1.50 JB7 1.50 JB8 1.50 JB9 1.50 JB10 1.50  
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 JAMES BOND JAMES BOND



JB11 1.50 JB12 1.50 JB13 1.50 JB14 1.50 JB22 1.50 JB26 1.50 JB29 1.50 JB66 1.50 JB67 1.50  
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JB69 1.50 JB70 1.50 JB71 1.50 JB72 1.50 JB73 1.50 JB74 1.50 JB75 1.50 JB76 1.50 JB77 1.50  
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JB78 1.50 JB80 1.50 JB81 1.50 JB83 1.50 JB85 1.50 JB93 1.50 JB94 1.50 JB95 1.50 JB96 1.50  
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JB97 1.50 JB98 1.50 JB100 1.50 JB101 1.50 JB102 1.50 JB106 1.50 SF2 2001 SF2A 2001 SF2B 2001  
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SF3 2001 SF4 2001 SF4A 2001 SF4B 2001 SF5 2001 SF6 2001 SF7 2001 SF8 2001  
 SF9 2001 SF10 2001 SF11 2001 SF12 2001 SF13 2001 SF14 2001 SF15 2001 SF17 2001



SF18 2001 SF16 1.50 SF19 1.50 SF21 1.50 SF22 1.50 SF23 1.50 SF25 1.50 SF26 1.50 SF27 1.50  
 DRACULA-LUGOSI ROBBY KING KONG KING KONG FLESH GORDON FLESH GORDON FLESH GORDON

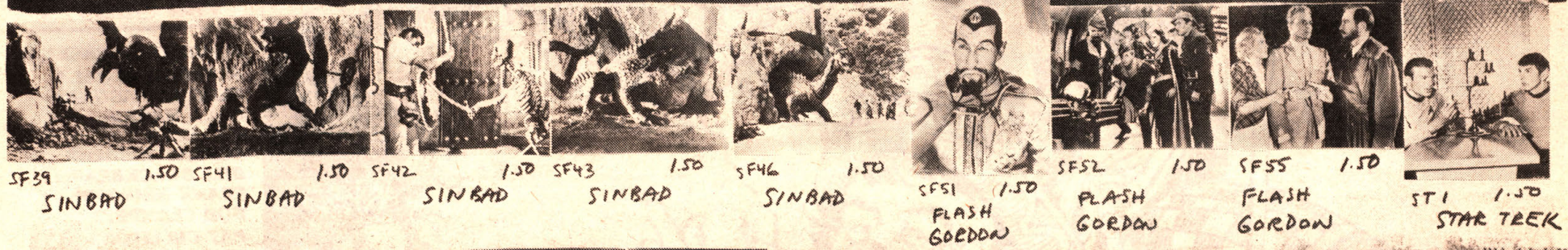


SF28 1.50 SF29 1.50 SF31 1.50 SF32 1.50 SF33 1.50 SF35 1.50  
 FLESH GORDON FLESH GORDON FLESH GORDON FLESH GORDON SINBAD SINBAD

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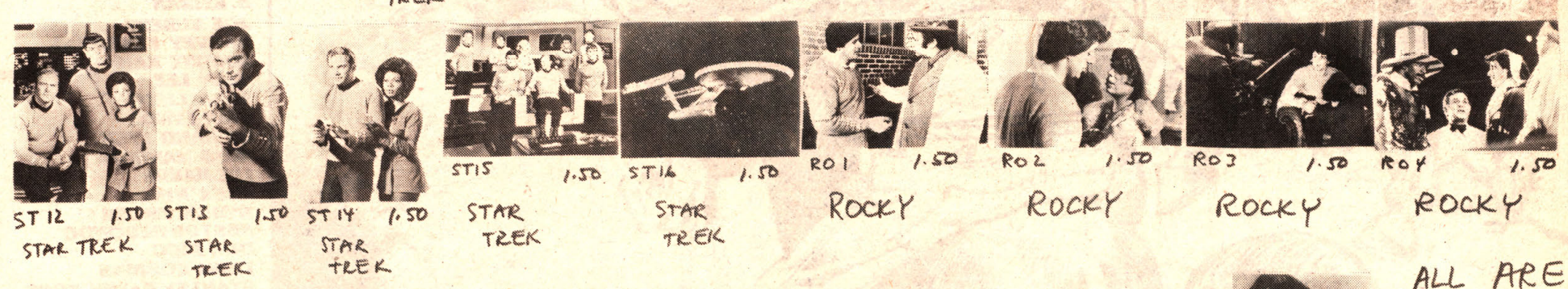
FROM THE VERY FIRST AVENGERS TO THE VERY LATEST NEW AVENGERS - ALL THE FAMOUS SPIES ARE HERE - HONOR BLACKMAN, DIANA RIGG, LINDA THORSON, AND NOW JOANNA LUMLEY AS "PURDEY" AND "MIKE GAMBIT" AS HER PARTNER. OF COURSE PATRICK MACNEE AS "STEED" RETURNS. THIS COMPLETE AVENGERS BOOK HAS 68 PAGES OF COLOR AND B+W PHOTOS AND ARTICLES.  
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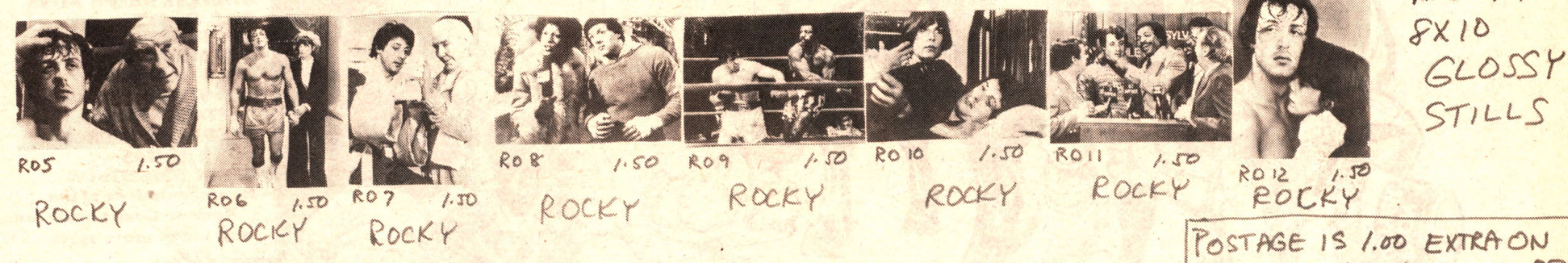
SF39 1.50 SINBAD SF41 1.50 SINBAD SF42 1.50 SINBAD SF43 1.50 SINBAD SF44 1.50 SINBAD SF51 1.50 FLASH GORDON SF52 1.50 FLASH GORDON SF55 1.50 FLASH GORDON ST1 1.50 STAR TREK



ST2 1.50 STAR TREK ST3 1.50 STAR TREK ST4 1.50 STAR TREK ST5 1.50 STAR TREK ST6 1.50 STAR TREK ST7 1.50 SPOCK ST8 1.50 SPOCK ST9 1.50 STAR TREK ST10 1.50 STAR TREK ST11 1.50 STAR TREK

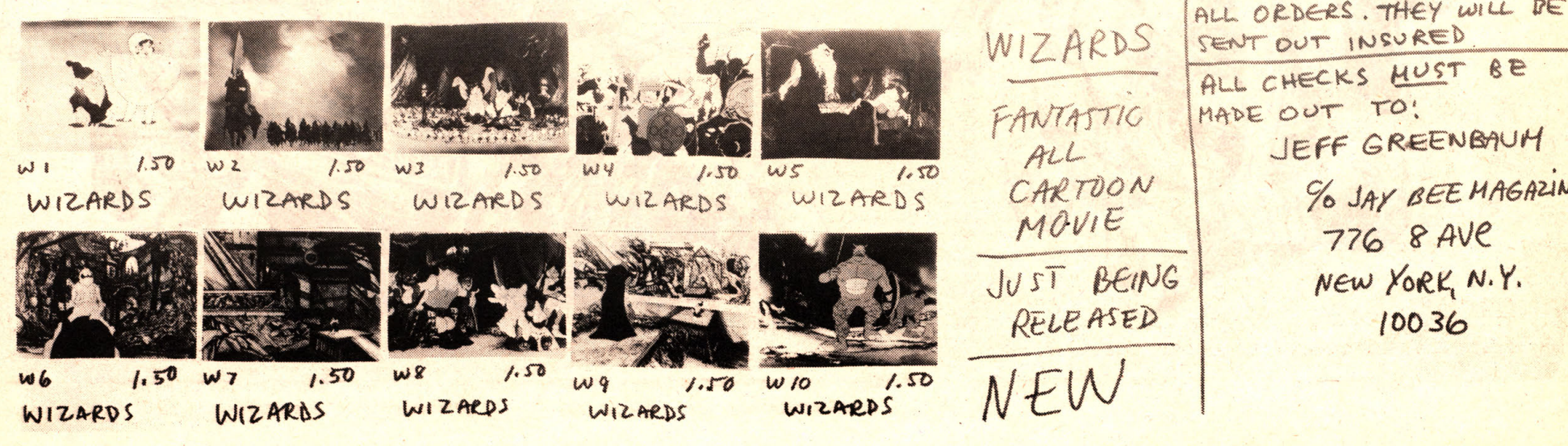


ST12 1.50 STAR TREK ST13 1.50 STAR TREK ST14 1.50 STAR TREK ST15 1.50 STAR TREK ST16 1.50 STAR TREK RO1 1.50 ROCKY RO2 1.50 ROCKY RO3 1.50 ROCKY RO4 1.50 ROCKY



RO5 1.50 ROCKY RO6 1.50 ROCKY RO7 1.50 ROCKY RO8 1.50 ROCKY RO9 1.50 ROCKY RO10 1.50 ROCKY RO11 1.50 ROCKY RO12 1.50 ROCKY

ALL ARE 8X10 GLOSSY STILLS



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JULY 20 TO 24

7th and ASH  
DOWNTOWN SAN DIEGO

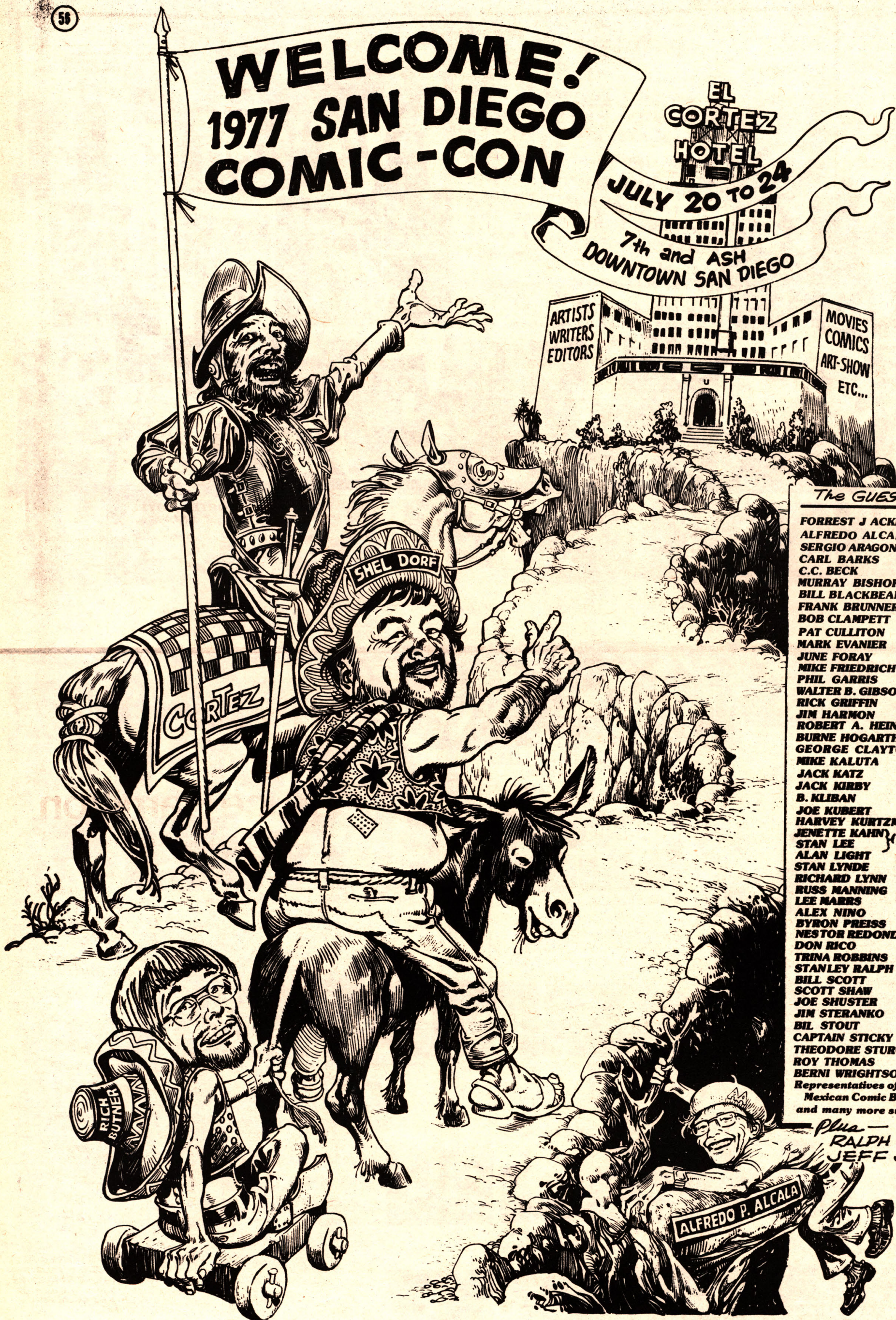
ARTISTS  
WRITERS  
EDITORS

MOVIES  
COMICS  
ART-SHOW  
ETC...

## The GUESTS

FORREST J ACKERMAN  
ALFREDO ALCALA  
SERGIO ARAGONES  
CARL BARKS  
C.C. BECK  
MURRAY BISHOFF  
BILL BLACKBEARD  
FRANK BRUNNER  
BOB CLAMPETT  
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MIKE KALUTA  
JACK KATZ  
JACK KIRBY  
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JOE KUBERT  
HARVEY KURTZMAN  
JENETTE KAHN (Tentative)  
STAN LEE  
ALAN LIGHT  
STAN LYNDE  
RICHARD LYNN  
RUSS MANNING  
LEE MARRS  
ALEX NINO  
BYRON PREISS  
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DON RICO  
TRINA ROBBINS  
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# GOLDEN AGE



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|-------------------|------|---------------------------|----|--------------------------|-----|----------------------|----|
| <b>ACTION</b>     |      | <b>BUGS BUNNY</b>         |    | <b>DONALD DUCK</b>       |     | <b>LITTLE LULU</b>   |    |
| 90 f.....         | 7    | <b>FOUR COLOR</b>         |    | <b>FOUR COLOR</b>        |     | <b>FOUR COLOR</b>    |    |
| 92 f.....         | 7    | 123 vg.....               | 8  | 108 f.....               | 275 | 131 f.....           | 15 |
| 93 f.....         | 7    | 164 vg.....               | 8  | 147 nm.....              | 200 | 139 f.....           | 15 |
| 94 f.....         | 8    | 200 vf.....               | 8  | 159 vf.....              | 150 | 158 f-vg...          | 20 |
| 95 fair....       | 5    | 233 vg.....               | 6  | 178 nm.....              | 160 | 165 vf.....          | 30 |
| 97-98 vg...       | 9    | <b>CAPTAIN MARVEL</b>     |    | 189 vf.....              | 125 | <b>LOIS RANGER</b>   |    |
| 99-100 vf..       | @ 15 | 91 vg.....                | 5  | 203 vg-spine             |     | 4 f-vg....           | 8  |
| 101-104 vf.       | @ 12 | 93 f.....                 | 3  | roll. 50                 |     |                      |    |
| 105 f.....        | 6    | 101 f.....                | 6  | <b>PAUCED PUMPIES</b>    |     | <b>LOONEY TUNES</b>  |    |
| 113-115 g-vg      | @ 15 | 105 vg.....               | 5  | 182 f.....               | 2   | 59 vg.....           | 4  |
| 116 nm.....       | 15   | 106 f.....                | 3  | <b>FELIX THE CAT</b>     |     | 62-66 f....          | 3  |
| 117 vg.....       | 10   | <b>CAPT. MARVEL JR.</b>   |    | 1 f.....                 | 15  | <b>MARVEL FAMILY</b> |    |
| 118-120 nm.       | @ 15 | 83 f-vg....               | 3  | 2 nm.....                | 7   | 4 nm.....            | 22 |
| 121,122 vf.       | @ 10 | <b>CLASSIC COMIC</b>      |    | 5 vg.....                | 4   | 7 f.....             | 15 |
| 123-125 vg.       | @ 6  | 27 Reprint-vg             | 8  | <b>FOUR COLOR</b>        |     | 8 vg.....            | 10 |
|                   |      | 28 Reprint-vf             | 15 | 135 f.....               | 12  | 10 f.....            | 15 |
| <b>AIRBOY</b>     |      |                           |    | 162 f.....               | 10  | 31 fair....          | 2  |
| Vol 4 #2 g.       | 2    | <b>CRIME DOES NOT PAY</b> |    | <b>GABBY HAYES</b>       |     | 41 f.....            | 5  |
| Vol 5 #3 vg       | 3    | 47,68 vg... @             | 3  | 13 vg.....               | 3   | <b>MARY MARVEL</b>   |    |
| Vol 5 #10 vg      | 3    | 50-61 vg... @             | 3  | <b>GENE AUTRY (DELL)</b> |     | 7,8 vg....           | 12 |
| <b>ALL STAR</b>   |      | <b>DAREDEVIL</b>          |    | 4 vg.....                | 5   | 9 vg.....            | 8  |
| 52 nm.....        | 45   | 50 vg.....                | 3  | 8 vf.....                | 8   | 10 f.....            | 10 |
| <b>ANDY PANDA</b> |      | <b>DETECTIVE</b>          |    | 12 g.....                | 3   | 11,12 f....          | 8  |
| <b>FOUR COLOR</b> |      | 115 vf.....               | 13 | 24,26 g....              | 2   | 13,14 vf..           | 10 |
| 130 f.....        | 6    | 116 g.....                | 6  | <b>JOE PALOOKA</b>       |     | 16 vf.....           | 10 |
| 154 f.....        | 6    | 121 vf.....               | 10 | 24 vg.....               | 2   | 17 fair-g..          | 3  |
| 240 f.....        | 3    | 122 vg.....               | 6  | 41 vg.....               | 2   | 18-20 vf..           | 10 |
| <b>ARCHIE</b>     |      | 128 vg.....               | 6  | <b>JUGHEAD</b>           |     | 21-25 vf..           | 7  |
| 35,39 vg... @     | 3    | 129 vf.....               | 10 | 1 vg.....                | 25  | 26 vg.....           | 5  |
| <b>BATMAN</b>     |      | 140 vg.....               | 25 | <b>KAANGA</b>            |     | 27,28 vf..           | 7  |
| 26 p.....         | 8    | 141 vg.....               | 5  | 3 vg.....                | 6   | <b>MASTER</b>        |    |
| 33-36 g....       | @ 10 | <b>DICK TRACY</b>         |    | <b>LITTLE LULU</b>       |     | 103 g.....           | 2  |
| 42-45 vg...       | 10   | 2 f.....                  | 10 | 1 nm.....                | 100 | <b>LICKY MOUSE</b>   |    |
| 46 vf.....        | 15   | 3 vg.....                 | 8  | 2 vg.....                | 30  | <b>FOUR COLOR</b>    |    |
| 47 vg.....        | 28   | 16 f.....                 | 8  | 4 vf.....                | 25  | 115 f.....           | 15 |
| <b>BOY</b>        |      | 25 vg.....                | 10 | 21 f.....                | 8   | 141 vg....           | 15 |
| 33-35 vg... @     | 7    |                           |    |                          |     | 157 f.....           | 15 |
| 37-40 vg... @     | 7    |                           |    |                          |     | 170 f.....           | 15 |
| 44 vg.....        | 3    |                           |    |                          |     | 181 vg....           | 12 |

# GOLDEN AGE

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|                   |   |                         |    |                       |    |
|-------------------|---|-------------------------|----|-----------------------|----|
| <b>LUCKY DOGS</b> |   | <b>SUPERMAN</b>         |    | <b>WORLD'S FINEST</b> |    |
| 8 vf.....         | 5 | 25 fair....             | 10 | 21 f-vg....           | 12 |
| <b>LUCKY DOGS</b> |   | 28 f.....               | 12 | 22 f-vg....           | 12 |
| 28 vf.....        | 3 | 31 vg.....              | 12 | 23 f-vg....           | 12 |
| <b>LUCKY DOGS</b> |   | 32 fair....             | 5  | 24 f-vg....           | 12 |
| 28 vf.....        | 3 | 35 vg.....              | 12 | 25 f-vg....           | 12 |
| <b>LUCKY DOGS</b> |   | 40 vg.....              | 12 | 26 f-vg....           | 12 |
| 28 vf.....        | 3 | 41 f.....               | 14 | 27 f.....             | 15 |
| <b>LUCKY DOGS</b> |   | 42 f.....               | 14 | <b>WOW</b>            |    |
| 28 vf.....        | 3 | 43 vg.....              | 10 | 39 f.....             | 4  |
| <b>LUCKY DOGS</b> |   | 44 vg.....              | 10 | 46-49 f....           | 6  |
| 28 vf.....        | 3 | 45 f.....               | 14 | 50 f.....             | 3  |
| <b>LUCKY DOGS</b> |   | 46 vg.....              | 10 | 51, 53 f....          | 2  |
| 28 vf.....        | 3 | 47 vg.....              | 10 | 52 vf.....            | 5  |
| <b>LUCKY DOGS</b> |   | 48 g-vg....             | 8  |                       |    |
| 28 vf.....        | 3 | 49 vg.....              | 10 |                       |    |
| <b>LUCKY DOGS</b> |   | 50 f.....               | 14 |                       |    |
| 28 vf.....        | 3 | 51 f.....               | 12 |                       |    |
| <b>LUCKY DOGS</b> |   | 52 f.....               | 12 |                       |    |
| 28 vf.....        | 3 | 53 nm.....              | 40 |                       |    |
| <b>LUCKY DOGS</b> |   | <b>SUPERMAN'S</b>       |    |                       |    |
| 28 vf.....        | 3 | <b>CHRISTMAS</b>        |    |                       |    |
| <b>LUCKY DOGS</b> |   | <b>ADVENTURE</b>        |    |                       |    |
| 28 vf.....        | 3 | 1944 g-vg...            | 90 |                       |    |
| <b>LUCKY DOGS</b> |   | <b>THREE LITTLE</b>     |    |                       |    |
| 28 vf.....        | 3 | <b>PIES</b>             |    |                       |    |
| <b>LUCKY DOGS</b> |   | <b>FOUR COLOR</b>       |    |                       |    |
| 28 vf.....        | 3 | 218 vg.....             | 3  |                       |    |
| <b>LUCKY DOGS</b> |   | <b>TOE LIX WESTERN</b>  |    |                       |    |
| 28 vf.....        | 3 | 11 g.....               | 3  |                       |    |
| <b>LUCKY DOGS</b> |   | <b>WDGS</b>             |    |                       |    |
| 28 vf.....        | 3 | 100 vf.....             | 15 |                       |    |
| <b>LUCKY DOGS</b> |   | 103 vf.....             | 12 |                       |    |
| 28 vf.....        | 3 | 105 vg....              | 10 |                       |    |
| <b>LUCKY DOGS</b> |   | 108 f.....              | 11 |                       |    |
| 28 vf.....        | 3 | <b>WESTERN FIGHTERS</b> |    |                       |    |
| <b>LUCKY DOGS</b> |   | 4 f.....                | 3  |                       |    |

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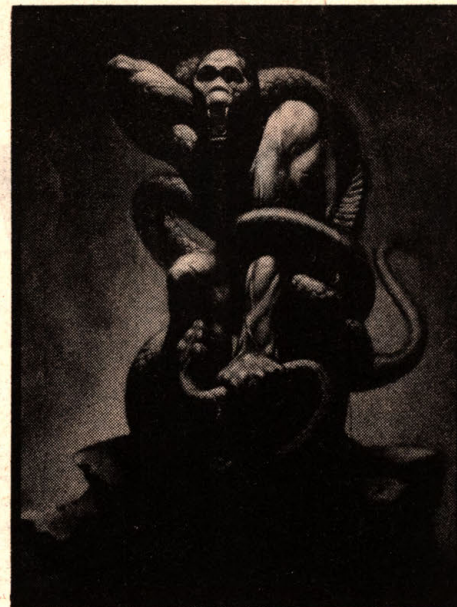
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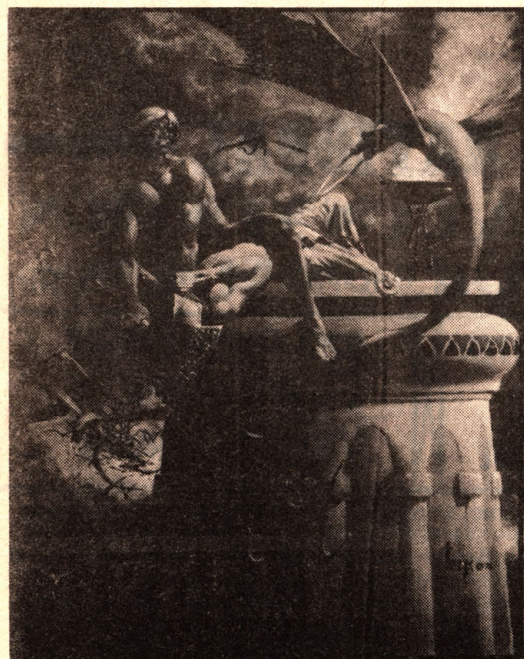
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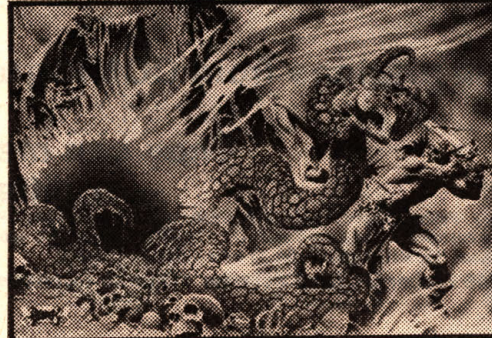
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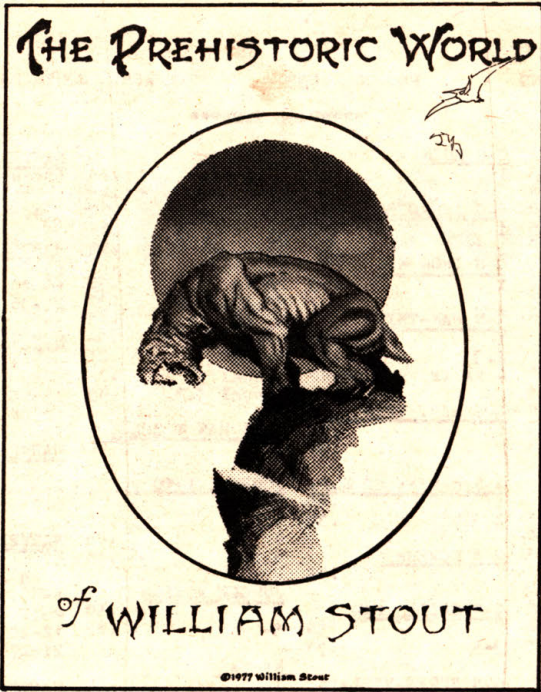
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| <b>ASTONISHING TALES</b><br>1 1.20<br>2-5 .75<br>7-10 .60<br>11,13-20 .45<br>12 .75<br>21-32 .25                                                                                                       | <b>CAPTAIN SAVAGE</b><br>1 .75<br>4-11 .30<br>7 g .15<br>8,9 vg .20                                                                                                                                             | <b>DOCTOR STRANGE</b><br>169 .90<br>170-175 .60<br>2 .60<br>3-5 .45<br>3 vg .30<br>6-12 .30<br>13-21 .25<br>Annual 1 .45                                                                                  | <b>DOC SAVAGE</b><br>1 .75<br>2,3 .60<br>4-8 .30                                                                                                                                                                                                  |
| <b>AVENGERS</b><br>21 2.25<br>27,29 1.15<br>32-36 .75<br>41-58 .60<br>64,65, 70-99 .45<br>67-69 .75<br>101-120 .30<br>121-159 .25<br>Annual 1 3.75<br>Annual 2 1.75<br>Annual 3 1.15<br>Annual 3 g .50 | <b>CR. on the LOOSE</b><br>11,13,16-20 .60<br>21,22 .45<br>23-30 .30<br>31-37 .25                                                                                                                               | <b>ETERNALS</b><br>1 .75<br>2 .45<br>3-8 .30                                                                                                                                                              | <b>FANTASTIC FOUR</b><br>9 fr/dc 8.50<br>30 g/rs 3.50<br>32 fr/dc 1.00<br>42 vg 2.50<br>43,47-50 3.00<br>44 fr-g 1.25<br>51-60 2.25<br>61-70 1.50<br>65 g-vg .75<br>67,70 vg-fn 1.00<br>71-80 .90<br>78 g/dc .40<br>81-86,90 .60<br>92-97,102 .45 |
| <b>BLACK GOLIATH</b><br>1 .50<br>2,3 .30                                                                                                                                                               | <b>CAT</b><br>2 .40                                                                                                                                                                                             | <b>DAREDEVIL</b><br>3 c .75<br>9 c .50<br>10 2.25<br>12,16,18-20 1.50<br>21-52 .75<br>30 g .35<br>53 .60<br>54-110 .30<br>111-147 .25<br>Annual 1 1.50<br>Annual 1 vg 1.00<br>Annual 1 g .75              | <b>FANTASTIC FOUR</b><br>9 fr/dc 8.50<br>30 g/rs 3.50<br>32 fr/dc 1.00<br>42 vg 2.50<br>43,47-50 3.00<br>44 fr-g 1.25<br>51-60 2.25<br>61-70 1.50<br>65 g-vg .75<br>67,70 vg-fn 1.00<br>71-80 .90<br>78 g/dc .40<br>81-86,90 .60<br>92-97,102 .45 |
| <b>BLACK PANTHER</b><br>1 .30<br>2,3 .25                                                                                                                                                               | <b>CHAMBER OF DARK.</b><br>1 .90<br>7 (Wrightson) 1.50<br>8 .45                                                                                                                                                 | <b>CRYPT OF SHADOWS</b><br>1 .50<br>1 vg .30                                                                                                                                                              | <b>FANTASTIC FOUR</b><br>9 fr/dc 8.50<br>30 g/rs 3.50<br>32 fr/dc 1.00<br>42 vg 2.50<br>43,47-50 3.00<br>44 fr-g 1.25<br>51-60 2.25<br>61-70 1.50<br>65 g-vg .75<br>67,70 vg-fn 1.00<br>71-80 .90<br>78 g/dc .40<br>81-86,90 .60<br>92-97,102 .45 |
| <b>CAPTAIN AMERICA</b><br>101 1.00<br>102-108,112 .75<br>114,115 .75                                                                                                                                   | <b>CHAMPIONS</b><br>2,3,5 .30<br>12 .25                                                                                                                                                                         | <b>DAREDEVIL</b><br>3 c .75<br>9 c .50<br>10 2.25<br>12,16,18-20 1.50<br>21-52 .75<br>30 g .35<br>53 .60<br>54-110 .30<br>111-147 .25<br>Annual 1 1.50<br>Annual 1 vg 1.00<br>Annual 1 g .75              | <b>FANTASTIC FOUR</b><br>9 fr/dc 8.50<br>30 g/rs 3.50<br>32 fr/dc 1.00<br>42 vg 2.50<br>43,47-50 3.00<br>44 fr-g 1.25<br>51-60 2.25<br>61-70 1.50<br>65 g-vg .75<br>67,70 vg-fn 1.00<br>71-80 .90<br>78 g/dc .40<br>81-86,90 .60<br>92-97,102 .45 |

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## \*\*\*\*PAGE THREE\*\*\*\*

|                                                                                                                                                                                                                                                            |                                                                                                                                                                                                                                                  |                                                                                                                                                                                                                                                                                                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>NICK FURY</b><br>5,10 .75<br>15,16,17 .45                                                                                                                                                                                                               | <b>SKULL</b><br>2-5 .30<br>6-8 .20                                                                                                                                                                                                               | <b>TALES OF SUSPENSE</b><br>23 vg 1.75<br>30 vg 1.75<br>33 vg/rs 1.50<br>37 g 1.25<br>37 vg 1.75<br>38 g-vg 1.50<br>38,24,33 2.25<br>61,63 1.15<br>66 vg 1.00<br>67 g .60<br>69,70 .90<br>71,73-75,78,80 .75<br>81 vg .30<br>88 vg .35<br>88-90 .45<br>91-98,100 .35<br>91,93-99 .40<br>94 vg .25 | <b>VAULT OF EVIL</b><br>1 .35                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| <b>MONSTERS ON THE PROWL</b><br>16 1.50                                                                                                                                                                                                                    | <b>SPIDER-MAN</b><br>15 g 5.00<br>16 vg/rs 2.50<br>31,36 1.50<br>33 c .50<br>41,44,45,55-60 1.15<br>59 vg .90<br>61-80 .75<br>81-98 .45<br>84,85 vg .35<br>114,125-169 .30<br>139,140 vg .20<br>Annual 1 g 5.00<br>Annual 4 2.25<br>Annual 9 .45 | <b>TALES TO ASTONISH</b><br>44 poor .35<br>48 c .25<br>64,65,69,70 .75<br>60 g (ink) .75<br>72,74-77,81,85 .60<br>78 g .20<br>81 vg .45<br>82 g .30<br>88 vg .35<br>88-90 .45<br>91-98,100 .35<br>95 vg .20                                                                                       | <b>WEREWOLF BY NIGHT</b><br>1 .75<br>2,3,4,5 .60<br>7-9,13-16 .45<br>11,12 .30<br>24,28,31,33,34 .20<br>35,36,40,42,43 .20                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <b>MS MARVEL</b><br>1 .40<br>3-6 .25                                                                                                                                                                                                                       | <b>SON OF SATAN</b><br>1 .30<br>2,3 .25                                                                                                                                                                                                          | <b>WHAT IF...</b><br>1 .75<br>2,3 .45                                                                                                                                                                                                                                                             | <b>WORLD'S UNKNOWN</b><br>1 .35<br>2,4,8 .25                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| <b>NIGHT RIDER</b><br>1 .45<br>6 .20                                                                                                                                                                                                                       | <b>STAR WARS</b><br>1 .30                                                                                                                                                                                                                        | <b>WHERE MONSTERS DWL</b><br>1 .75<br>2,3,4 .45<br>6,7,8 .30<br>11,12 .20                                                                                                                                                                                                                         | <b>X-MEN</b><br>11 vg 1.25<br>14 .15<br>22-30 1.15<br>31 g-vg .50<br>32-38,40 .75<br>35,38 g (ink) .35<br>43-49 .60<br>50,51 .75<br>52,66 .45<br>82,83,89 .30<br>94-100 .25                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| <b>NOT BRAND BOCH</b><br>4,5 .45<br>6-13 .30                                                                                                                                                                                                               | <b>STRANGE TALES</b><br>120 vg-fn 1.75<br>123,125 1.15<br>125 fr-g .60<br>130,159,135 .90<br>136-139,141,142 .75<br>144,146,148 .75<br>149,150 .75<br>151-153,160-165 .90<br>155 (loose pgs) .40<br>167 .90<br>169-177 .30<br>182,186 .25        | <b>SPOTACULAR</b><br>1 .30<br>2 2.25                                                                                                                                                                                                                                                              | <b>NATIONAL</b><br>1 .75<br>2 .75<br>3 .75<br>4 .75<br>5 .75<br>6 .75<br>7 .75<br>8 .75<br>9 .75<br>10 .75<br>11 .75<br>12 .75<br>13 .75<br>14 .75<br>15 .75<br>16 .75<br>17 .75<br>18 .75<br>19 .75<br>20 .75<br>21 .75<br>22 .75<br>23 .75<br>24 .75<br>25 .75<br>26 .75<br>27 .75<br>28 .75<br>29 .75<br>30 .75<br>31 .75<br>32 .75<br>33 .75<br>34 .75<br>35 .75<br>36 .75<br>37 .75<br>38 .75<br>39 .75<br>40 .75<br>41 .75<br>42 .75<br>43 .75<br>44 .75<br>45 .75<br>46 .75<br>47 .75<br>48 .75<br>49 .75<br>50 .75<br>51 .75<br>52 .75<br>53 .75<br>54 .75<br>55 .75<br>56 .75<br>57 .75<br>58 .75<br>59 .75<br>60 .75<br>61 .75<br>62 .75<br>63 .75<br>64 .75<br>65 .75<br>66 .75<br>67 .75<br>68 .75<br>69 .75<br>70 .75<br>71 .75<br>72 .75<br>73 .75<br>74 .75<br>75 .75<br>76 .75<br>77 .75<br>78 .75<br>79 .75<br>80 .75<br>81 .75<br>82 .75<br>83 .75<br>84 .75<br>85 .75<br>86 .75<br>87 .75<br>88 .75<br>89 .75<br>90 .75<br>91 .75<br>92 .75<br>93 .75<br>94 .75<br>95 .75<br>96 .75<br>97 .75<br>98 .75<br>99 .75<br>100 .75 |
| <b>NOVA</b><br>2,3,5 .30<br>7,9,10 .25                                                                                                                                                                                                                     | <b>SPIDEY SUPER STORIES</b><br>1 .50<br>2,7,10,11 .20<br>20,21 .20                                                                                                                                                                               | <b>THOR</b><br>81 g .75<br>96 c 1.00<br>113,116 1.15<br>118,119 1.15<br>121 poor .35<br>123 vg .90<br>130-140 .75<br>141-179 .60<br>180,181 (Adams) 1.15<br>182-190 .60<br>191-200 .60<br>201-220 .45<br>221-250 .30<br>251-258 .25<br>Annual 1 .45<br>Annual 2 1.20<br>Annual 2 vg 1.00          | <b>FOREVER PEOPLE</b><br>8 1.00                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| <b>OMEGA</b><br>1 .50<br>2,3 .30<br>6,7 .25                                                                                                                                                                                                                | <b>STRANGE TALES</b><br>120 vg-fn 1.75<br>123,125 1.15<br>125 fr-g .60<br>130,159,135 .90<br>136-139,141,142 .75<br>144,146,148 .75<br>149,150 .75<br>151-153,160-165 .90<br>155 (loose pgs) .40<br>167 .90<br>169-177 .30<br>182,186 .25        | <b>DC SPECIAL</b><br>4,6-9 .60<br>5 .75<br>11 vg/water stain .50<br>13,14 .45<br>15 1.15                                                                                                                                                                                                          | <b>JIMMY OLSEN</b><br>134,143 1.00<br>149 .50                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| <b>PETER PARKER</b><br>1 .50<br>4 .30<br>6,7 .25                                                                                                                                                                                                           | <b>STAR WARS</b><br>1 .30                                                                                                                                                                                                                        | <b>FOREVER PEOPLE</b><br>8 1.00                                                                                                                                                                                                                                                                   | <b>KAMANDI</b><br>12 .75<br>21,22 .50                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| <b>PLANET OF THE APES</b><br>1 .35<br>2-5 .20                                                                                                                                                                                                              | <b>STRANGE TALES</b><br>120 vg-fn 1.75<br>123,125 1.15<br>125 fr-g .60<br>130,159,135 .90<br>136-139,141,142 .75<br>144,146,148 .75<br>149,150 .75<br>151-153,160-165 .90<br>155 (loose pgs) .40<br>167 .90<br>169-177 .30<br>182,186 .25        | <b>FOREVER PEOPLE</b><br>8 1.00                                                                                                                                                                                                                                                                   | <b>KORAK</b><br>46 1.25                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| <b>RED SONJA</b><br>2 .30<br>3,4 .25                                                                                                                                                                                                                       | <b>STRANGE TALES</b><br>120 vg-fn 1.75<br>123,125 1.15<br>125 fr-g .60<br>130,159,135 .90<br>136-139,141,142 .75<br>144,146,148 .75<br>149,150 .75<br>151-153,160-165 .90<br>155 (loose pgs) .40<br>167 .90<br>169-177 .30<br>182,186 .25        | <b>FOREVER PEOPLE</b><br>8 1.00                                                                                                                                                                                                                                                                   | <b>SHAZAM</b><br>1 .75<br>2-8,12,14-17 .45<br>7,9-11,18,20 .30                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| <b>RED WOLF</b><br>1 .45<br>1 vg .30<br>2,3,5,6,7,9 .30                                                                                                                                                                                                    | <b>STRANGE TALES</b><br>120 vg-fn 1.75<br>123,125 1.15<br>125 fr-g .60<br>130,159,135 .90<br>136-139,141,142 .75<br>144,146,148 .75<br>149,150 .75<br>151-153,160-165 .90<br>155 (loose pgs) .40<br>167 .90<br>169-177 .30<br>182,186 .25        | <b>FOREVER PEOPLE</b><br>8 1.00                                                                                                                                                                                                                                                                   | <b>SHAZAM</b><br>1 .75<br>2-8,12,14-17 .45<br>7,9-11,18,20 .30                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| <b>SAVAGE SWORD OF CONAN</b><br>2 1.50<br>4-9,11,12 1.15                                                                                                                                                                                                   | <b>STRANGE TALES</b><br>120 vg-fn 1.75<br>123,125 1.15<br>125 fr-g .60<br>130,159,135 .90<br>136-139,141,142 .75<br>144,146,148 .75<br>149,150 .75<br>151-153,160-165 .90<br>155 (loose pgs) .40<br>167 .90<br>169-177 .30<br>182,186 .25        | <b>FOREVER PEOPLE</b><br>8 1.00                                                                                                                                                                                                                                                                   | <b>SHAZAM</b><br>1 .75<br>2-8,12,14-17 .45<br>7,9-11,18,20 .30                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| <b>SGT FURY</b><br>8 vg 1.75<br>9 g 1.50<br>10 fr .75<br>13 fr .60<br>13 g 1.00<br>15 vg .60<br>31 vg .50<br>21,23,26 .60<br>31-35,38 .40<br>42,45-47,51-55 .30<br>58-60 .30<br>62,108,115,140 .20<br>Annual 1 1.50<br>Annual 2,4 .75<br>Annual 6 g-vg .35 | <b>STRANGE TALES</b><br>120 vg-fn 1.75<br>123,125 1.15<br>125 fr-g .60<br>130,159,135 .90<br>136-139,141,142 .75<br>144,146,148 .75<br>149,150 .75<br>151-153,160-165 .90<br>155 (loose pgs) .40<br>167 .90<br>169-177 .30<br>182,186 .25        | <b>FOREVER PEOPLE</b><br>8 1.00                                                                                                                                                                                                                                                                   | <b>SHAZAM</b><br>1 .75<br>2-8,12,14-17 .45<br>7,9-11,18,20 .30                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| <b>SHANNA</b><br>1 .50                                                                                                                                                                                                                                     | <b>STRANGE TALES</b><br>120 vg-fn 1.75<br>123,125 1.15<br>125 fr-g .60<br>130,159,135 .90<br>136-139,141,142 .75<br>144,146,148 .75<br>149,150 .75<br>151-153,160-165 .90<br>155 (loose pgs) .40<br>167 .90<br>169-177 .30<br>182,186 .25        | <b>FOREVER PEOPLE</b><br>8 1.00                                                                                                                                                                                                                                                                   | <b>SHAZAM</b><br>1 .75<br>2-8,12,14-17 .45<br>7,9-11,18,20 .30                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| <b>SHIELD</b><br>2,3,5 .30                                                                                                                                                                                                                                 | <b>STRANGE TALES</b><br>120 vg-fn 1.75<br>123,125 1.15<br>125 fr-g .60<br>130,159,135 .90<br>136-139,141,142 .75<br>144,146,148 .75<br>149,150 .75<br>151-153,160-165 .90<br>155 (loose pgs) .40<br>167 .90<br>169-177 .30<br>182,186 .25        | <b>FOREVER PEOPLE</b><br>8 1.00                                                                                                                                                                                                                                                                   | <b>SHAZAM</b><br>1 .75<br>2-8,12,14-17 .45<br>7,9-11,18,20 .30                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |

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| <b>Fantastic 4 (cont)</b><br>103-106,108 .35<br>111,114-120 .35<br>121-140 .30<br>141-179 .25<br>Annual 3 3.00<br>Annual 4 2.25<br>Annual 6 .90<br>Annual 10 .75<br>Annual 11 .40                                  | <b>G-S HULK</b><br>1 .60<br>1 vg 1.25<br>2-6 1.20<br>2 vg 1.00<br>7-11 .75                                                                                                                                            | <b>IRON MAN</b><br>1 1.75<br>1 vg 1.25<br>2 g-vg .60<br>3 .60<br>6-9 .45<br>13,16-20 .35<br>20 vg .30<br>23-29,31-46 .30<br>47 (Smith) .75<br>48-50 .30<br>51-98 .25<br>Annual 1 .90<br>Annual 2,3 .45 | <b>MARVEL FEATURE (Second Series)</b><br>1 .50<br>2,4,5 .30                                                                                                    |
| <b>FANTASY MASTER</b><br>1 1.50<br>1 vg 1.25<br>2-6 1.20<br>2 vg 1.00<br>7-11 .75                                                                                                                                  | <b>G-S INVADERS</b><br>1 .60<br>1 vg 1.25<br>2-6 1.20<br>2 vg 1.00<br>7-11 .75                                                                                                                                        | <b>MARVEL PREMIERE</b><br>15 .45<br>16-20 .30<br>21-36 .25                                                                                                                                             | <b>M.C.I.C.</b><br>2,3,4 1.50<br>5-10 .90<br>11-15 .60<br>16-22 .50                                                                                            |
| <b>FEAR</b><br>7,8,9,11 .45<br>12-20 .30<br>21-31 .25                                                                                                                                                              | <b>G-S MASTER OF K.F.</b><br>1 .45<br>2,3,4 .30<br>1 .45<br>6,16 .15                                                                                                                                                  | <b>JOURNEY INTO MYST. (New)</b><br>1 .60<br>4 .45<br>15 1.50<br>2 vg 1.00<br>4-8 .75<br>9-11 .45<br>12-20 .30<br>21-27 .25                                                                             | <b>MARVEL PRESENTS</b><br>1 .45<br>2-5 .30<br>6-9 .25                                                                                                          |
| <b>FRANKENSTEIN</b><br>1 .90<br>2-5 .60<br>8-17 .25                                                                                                                                                                | <b>G-S POWERMAN</b><br>1 .45<br>1 .45<br>3-5 .30                                                                                                                                                                      | <b>JUNGLE ACTION</b><br>1 .50<br>5-19 .25                                                                                                                                                              | <b>MARVEL SPOTLIGHT</b><br>1 1.50<br>2 vg 1.00<br>4-8 .75<br>9-11 .45<br>12-20 .30<br>21-27 .25                                                                |
| <b>GHOST RIDER (Western)</b><br>1 1.50<br>2,6,7 .90                                                                                                                                                                | <b>G-S SPIDER-MAN</b><br>1 .50<br>2 .50<br>3-5 .30                                                                                                                                                                    | <b>KA-ZAR</b><br>1 .60<br>2-10 .30<br>11-14,17,20 .25                                                                                                                                                  | <b>MARVEL SUPER HEROES</b><br>1 3.00<br>12 1.50<br>15,16,17,20 1.00<br>21,23 .75<br>49,50,53,54,58 .25                                                         |
| <b>GHOST RIDER (Cycle)</b><br>1 .75<br>2-5 .60<br>8-16 .30<br>22 .25                                                                                                                                               | <b>G-S THOR</b><br>1 .45<br>1 .45<br>2 .45<br>3 .45                                                                                                                                                                   | <b>LUKE CAGE</b><br>1 1.15<br>1 vg .90<br>2-10 .45<br>3,10 vg .35<br>11-30 .30<br>34,38-41,44 .25                                                                                                      | <b>MARVEL TALES</b><br>2 3.75<br>3 3.00<br>4,5 2.25<br>6,7,9,14,15 1.15<br>35 1.50<br>16-20 .60<br>48 .30<br>55,57,58,61 .25                                   |
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## \*\*\*\*PAGE FOUR\*\*\*\*

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## International Fandom Union Control Club

I'm sure that many of you have heard of the IFICC or have seen advertisements about it in various fan publications. Perhaps you yourself have wondered just what the IFICC is. The IFICC has one major goal; that is to GIVE FANDOM BACK TO THE FANS!! During the last few years the economic structure of our hobby has undergone very large changes. The reasons for these changes are too complicated to cover in one short article, but basically what has happened is this: many false values have been placed on items in too small a demand to warrant these prices; particularly when compared to the available supply of these items. The marketplace has begun to suffer. It has gotten to the point where the average fan is severely hard-pressed, and in many cases, financially unable to collect back issues. Outsiders have come into our hobby with absolutely no interest in the hobby except one: PROFIT!! Speculators, slowly but certainly, are ruling the economics of our hobby. When things get to this point and the collector is unable to pursue his hobby, he does the only thing left to him; he curtails his activities, and if the pressure continues, HE DROPS OUT!!

The speculators have taken over much of our once enjoyable hobby and many collectors are indeed dropping out. You and I have two choices: we can drop out too, or we can band together and save our hobby. We can, through unified effort, keep comic collecting in the hands of those who would preserve and protect it. We collectors have built comic fandom. It is up to us to save it. That's where the IFICC comes in.

The IFICC is made up of dedicated fans from all areas of Fandom: comics, pulps, movies, Star Trek, and many more. We are, as a group, armed with the intent of providing Fandom with an alternative, other than the large-scale, professional dealers. We are a group of collectors who are willing to come to each other for our wants, by means of trading whenever possible, rather than some over-priced dealer with a 100.00 inventory.

I would like to take a moment here to correct some misconceptions which may have come about in your mind while reading this, or possibly before. First of all, the IFICC is NOT out to destroy the dealers!! We have nothing to gain by getting into a hassle with the dealers. And also, not all dealers are of the unfeeling speculator type I described earlier. Dealers like Jerry Bolls, Avery Klein, and many more are collectors, have made major contributions to our hobby. But, all of these individuals are collectors first, and dealers second. This priority is important. The collector who deals part time has collecting and Fandom foremost in his mind. Conversely, the dealer, who just happens to collect also, does not really care what happens to Fandom so long as his profits and sales volume are sufficiently high.

Another object of the IFICC is to encourage collectors not to pay the ridiculous prices asked by dealers of questionable intent (i.e. speculators), and to provide these same collectors with a medium through which to locate the items they are seeking.

We are a completely non-profit club, and, believe me, nobody is getting rich out of it!! As a matter of fact, the books are just now beginning to be kept in black ink. To me and many others, the IFICC is the answer to a prayer. Fandom has gotten too commercial. To all too many people, business and profit are all that matter. The personal touch, the friendships, to me the most lasting and important part of Fandom, are all but forgotten in many peoples' pursuit of the dollar. Comics have become a cold and impersonal business, like coins, stamps, and all the other so-called "h

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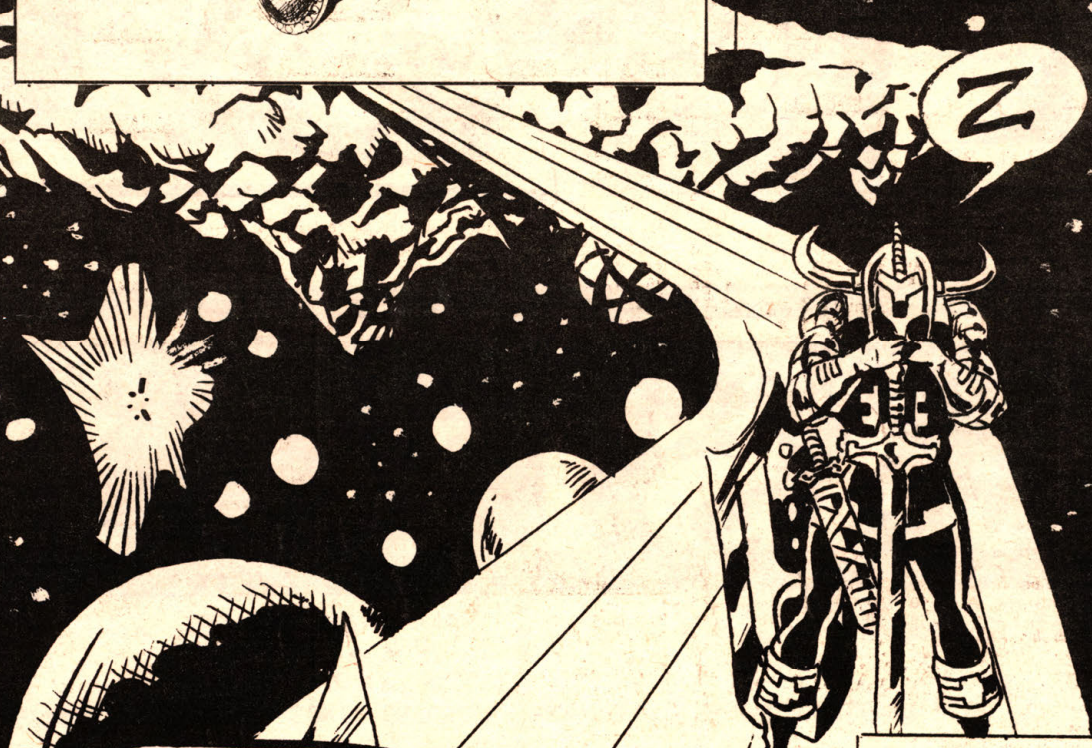
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# WANTED

PHANTOM LADY  
ALL TOP  
TEGRA, ZEGRA  
JUNGLE LIL  
JUNGLE TRILLS

Glenn lum  
2059 Mauna Pl.  
Hon., Hi. 96822



I need money, so I'm willing to sell my comic collection. I have over 5,000 books which consist of Marvel and DC (mostly Marvel). About 95% of the books are superhero and the rest are miscellaneous. The books are graded in Fi-M condition, and range mostly from the early 60's to present. If interested contact.

Rick Westrom  
1221 Ash Street  
St. Charles, Illinois  
60174  
  
(312)-377-0475  
(no collect calls)



FOR THE 3RD REICH PERIOD COLLECTOR  
1. Original German Cigarette-Albums from 3rd Reich. large size; very rare, but only for the Nazi-buff, I fancy.  
a) Kampf um's 3. Reich (Struggle for the 3rd Reich). 1933; 96 pp; well over 200 small color pics on the 'Führer's' rise to power from beginning - 1933. Commentary; poems; insignias etc. NM+ 115.00  
b) Raubstaat England (The Robberstate of England); 1941; 132 pp; ca 100 pics b/w & color; caricatures maps; illoes etc; photos etc. Tries to prove the alleged 'perfidy of the Jewish dominated England'. NM+ 95.00. The same NM -(creases FC): 85.00  
2. 'Hitler in der Karikatur der Welt (Hitler in World Caricature); covers 1924-34; Unabr. repr. of original 3rd Reich edition 1934; with original commentaries and new preface. GOF; 158 ps; b/w & M 25.00  
3. Nazi Kitsch. 84 ps.; softcover; Colorplates on rings tankards, flags, golfballs a.o. kitschy phenomena of the time. size: 2/3 comicbook. Modern collection. 15.00. Can get many.  
4. Swedish, virtually priceless collection both for the period-collector and the GRAPHIC FAN. Two softcover volumes of 288 & 288 pp called 'Världspolitik i karikatyrer' (World policy in caricatures). Collects caricatures from all warring and many neutral nations on WWII. Covers 1939-May 43. Original WWII edition, with running commentary under the pics. Very rare, and available only on bid, and you better start high up. Bidding closes 1 month after I receive my copy of TBG - which is about the same you receive it. For trade conditions see my ad elsewhere in this TBG.  
Hörsat Schröder; Birger Jarlag. 119/11; 113 56 Stockholm, Sweden.

## HEAVY DUTY, SUPER CLEAR PLASTIC BAGS COMIC BAGS

THERE IS NO PRINTING ON MY COMIC BAGS!

| STANDARD SIZE<br>2 MIL<br>7 1/8" X 12 1/2" (NO FLAP) | STANDARD SIZE<br>3 MIL<br>7 1/8" X 10 1/2" (WITH 1 5/8" FLAP) |
|------------------------------------------------------|---------------------------------------------------------------|
| 100...\$1.90                                         | 100...\$2.50                                                  |
| 500...\$9.00                                         | 500...\$12.00                                                 |
| 1,000...\$17.00                                      | 1,000...\$22.50                                               |

| GOLDEN AGE<br>SIZE 3 MIL<br>7 3/4" X 10 1/2" (WITH 1 3/4" FLAP) | 3 MIL<br>MAGAZINE SIZE<br>8 1/2" X 13" (NO FLAP) |
|-----------------------------------------------------------------|--------------------------------------------------|
| 100...\$2.75                                                    | 100...\$3.25                                     |
| 500...\$13.00                                                   | 300...\$9.00                                     |
| 1,000...\$23.50                                                 | 500...\$14.50                                    |

Add 50¢ Postage & Handling On All Orders  
MONEY ORDERS PREFERRED

SEND TO: DAN OSOJNAK  
88-23 53rd AVE.  
ELMHURST, N.Y. 11373

CANADIAN ORDERS \$10.00 MINIMUM  
PLUS 40¢ EXTRA PER HUNDRED BAGS

Thanks, all of you who trusted me last time around! I hope, this 3rd ad does even better. This time the offered goods are all in English. I'm mainly looking for trade, but if you want to pay cash, please, make M.C. out to Pat Dulay; 4771 Fine Trace Dr; Youngstown, Ohio 44515. This way you won't have any hassle with foreign cheques, and I can pay Pat faster for the books he's holding for me...



PRINCE VALIANT:  
I accepted a commission on original proofs from 1937-40 (not some microfilm crud!): NM/M; b/w; heavy coated stock; 16x20" large; most with soft bend from storage. They won't go fast, as they're expensive. But they're well worth it: short of original Foster art the best there is. And who could afford originals, if they were to be had???

1937 (1st year): No 11-46: 35:00 ea  
1938: No 47-98: 30:00 ea; 1939:  
No 99-127: 25:00 ea; 1940: No 165-168: 20:00 ea. Some few with minor damages (close trimmed; sharp crease, or small tears into panel) are sold at 15% discount. Please, state whether you'd accept any of those. Very few dupes. ALTERNATES PLEASE!!!  
Mailed in sturdy post'er-container.  
1st: 2.65 (air), 1.95 (surface); ea additional: .20 (air); 0.07 (surface).

SELL LUMING!  
Hörsat Schröder  
Comic Jarlag  
Birger Jarlagsgatan 119/11  
S-11356 Stockholm  
04 EDEA



### NEWSPAPER STRIPS:

I've tried to assemble a run by buying yellowing clippings? Then, perhaps, you're ready for my sharp reproductions. 2.00 per full week or large Sunday. Send for my list. Many available: e.g. from Rip Kirby; Modesty; Garth; Romeo Brown; Micky Mouse (1947-55); Hazard; Sawyer...  
Mainly interested in TRADE. Those fine reproductions can be your virtually free if you borrow me for 2 weeks only your clippings, so I can offset them for my own collection. I pay 1.00 trade-value per full week or large Sunday. Dinna worry, fan, I know how to handle these goodies. No harm'll come to them. And, of course, I can give good references in the USA, if you want them. I also trade (no offers above guide) for Marvel, DC, Spirit, Plastic Man, Police, MF-Guardian + Gazette, Disney and early Underground. .20 (air); 0.07 (surface).

# ORIGINAL ARTWORK

ERIC KEITZ

2425 WILLIAMSBRIDGE ROAD  
BRONX, N.Y. 10469

ANOTHER AD PEOPLE, FANTASTIC PRICES, NICE STUFF, SO HELP ME RAISE CASH TO PAY FOR THIS STUFF, POSTAGE + INSURANCE ONLY \$1.50, ORDERS ARE PACKED UNBELIEVABLY WELL IF I DO SAY SO. I CAN GET ANY PG. FROM EACH ISSUE OF THESE BOOKS - HULK, NOVA, CONAN, SPEC. SPIDY, TARZAN, MS. MARVEL TO NAME A FEW, RESERVE PGS AS YOU GET THE BOOKS, JUST CALL ME.

MY GOOD STEADY CUSTOMERS ARE NOT MILKED FOR WHAT THEY'RE WORTH, THEY GET BETTER PRICES, FIRST CRACK ETC., TRY ME.

COMIC STORES, DEALERS I CAN SUPPLY CHOICE MAIN CHAR. PGS. AT WHOLESALE PRICES, THESE PGS. MOVE UNLIKE THOSE \$100~PER PG. OVERPRICED "FAD" ARTIST STUFF THAT HAS A LOW PROFIT MARGIN AND WON'T SELL, DEAL WITH ERIC!

ALL PENCILED + INKED BY JOHN BUSCEMA PRINTED COURTESY OF HENRY FRANK, PLEASE CALL (212) 881-1261 ANYTIME MORNING OR NIGHT, I ENJOY BEING DISTURBED! NIGHT PHONE RATES ARE MUCH CHEAPER - FINALLY ON TO THE ART.

TO START THINGS SOME BEAUTIFUL ART BY THE GREAT JOHN BUSCEMA

**CONAN** ~ BUS/CHAN ~ #73~PG~22~ \$40~  
SAVAGE SWORD OF CONAN #18  
PG~24~\$35 PG~25,33~\$35. RESERVE YOUR FAVORITE PG. FROM CONANS~75,76,77 ETC~ THOR #261~COVER~\$30. SAVAGE SWORD OF CONAN #10 BUSCEMA/TRIBE PEN+INK WASH ART~ PGS~11,12,14,16,26,34~\$23 #11~ PGS~10,32,36~\$20. PG~23,24,26,30~\$30.

SPIDERMAN #169~COMPLETE STORY~17 PGS OF ALL ACTION, 2 SPLASHES ETC, NICE BOOKS FOR ONLY \$20.00. CHEAP.

## HERB TRIMPE ~ HULK

#172~PG~10,16,19~\$11. PG~26, 27~\$15. #174~PGs~1,23~\$12. PGS~26,31~\$15. #178~PGs~1,3, 10 SUPER VILLIAN TEAM UP #6 PG~30~\$15  
IRON MAN #82~PG~2~\$12. PG~23~\$14  
CHAMPIONS~JOHN BRYNE~#14~PGs~11,23~\$13.  
PGs~15,17~\$18. GENE COLAN~DRACULA #49  
PG~26~\$14. (CHOICE PG) DR. STRANGE #10 PG~16,  
#17~PG~7~\$15 #16~PG~7 #18~PG~15,16~\$16 ea.

SPECTACULAR SPIDY #5~PG~10,11,16~\$8. PG~14~\$10. PGS~2,3~\$14 ea. MARVEL TWO IN ONE~ #10~PG~3,10,15 (BROWN/TANSON)~\$10. #11~PG~26~\$12. #19~PG~1~\$15 #20~PG~3,6~\$13.  
ANN #1~PG~3,7,10,16~\$15. MARVEL TEAM UP #20~PG~15~\$11. #33~PG~2,3~\$10. #49~PG~3,6,7,10, 17,31~\$15 ea. MARVEL TEAM UP #50

SPIDY, DR. STRANGE, IRON MAN~COMPLETE 17 PG. STORY FROM THIS ALL ACTION, IMPORTANT 50th ISSUE~\$200. (THAT'S ONLY \$11.76 PER PG. FOR THIS ANNIVERSARY BOOK)

M. TEAM UP ANN #1~PG~38,42~\$15 ea. MS. MARVEL~ #3~PG~2,3~\$17. NOVA #6~PG~17,22,26,31~\$20. #7~PG~17,30,31~\$20. SPIDY SUPER STORIES #18~PG~1,10,11~\$9. (COMPLETE 12 PG SPIDY STORIES ARE AVAILABLE AT AROUND \$6. PER PG. INQUIRE!)

THOR #237~PG~1~\$15 #239~PG~15~\$12. #251~PG~11,17~\$13. #252~PG~3,10

IRON MAN ANN. #3~PG~35,37 43,47~\$10 ea. MARVEL TREASURY

EDITION #12~PG~4,5,15~\$15 PG~14~\$10 PG~10~\$28.

PG~11~\$40. (DUCK)  
KA-ZAR #6~PG~10~\$25 ea.  
TARZAN #1~SPLASH, PINUP~\$200.  
ALL OTHER PGS~\$150. A MERE PITYANCE



\*\*\*\*\*NICHOLAS CERTO 4 POST PLACE NEWBURGH NEW YORK 12550 (914)-564-2975\*\*\*\*\*

WSA

NO 1022

Please be sure to enclose 50¢ for postage with all orders. Insurance, if desired, is 60¢ for coverage up to \$50 and 80¢ for \$100 coverage. Prompt refund on any sold out books. I am always interested in trading for my wants. See want list at end of ad. I'll PAY \$30 for ANY CORINTH PAPERBACK. List price is followed by my DISCOUNT price. ALL BOOKS LISTED ARE IN STOCK AND AVAILABLE FOR IMMEDIATE SHIPMENT

## 10-20% DISCOUNT!

### RECENT ITEMS OF INTEREST

WEIRDBOOK #11 newest issue, all original fantasy/horror tales, Roy Krenkle cover new large format 64pgs. \$3/2.50

SWORD OF SHANNARA by Terry Brooks 736 pg fantasy novel. oversized paperback illus. by Bros. Hildebrandt 6.95/5.75

FANTASY CROSSROADS 10/11 first part of round robin novel with parts by REH, Wagner and Brennan. All other issues of this zine are OP. Sure to sell out fast \$5/4.25

1977 PRICE GUIDE AND CHECKLIST OF SF AND FANTASY MAGAZINES large size volume, a through evaluation of the pulps with suggested prices listed. Sent upon publication due shortly 8.95/7.50

**EDON GRANT**  
The Devil in Iron, Rogues in the House, Finlay Astrology Sketchbook \$15/12.25  
Bennet-The Bowl of Baal 7.50/6.25  
Hodgson-Out of the Storm \$10/8.50  
Munn-The Banner of Joan OP \$5.00  
Howard-Red Nails OP \$17.50

**ARKHAM HOUSE**  
DeCamp-Literary Swordsmen and Sorcerers biographies of REH, HPL, Smith etc. \$10/\$9  
Campbell-Height of the Screem 7.50/6.75  
Bowen-Kecksties and Other Tales 7.50/6.75  
Grendon-Mr George and Other Tales OP \$7.50  
Burks-Black Medicine OP \$10.00  
Bond-Nightmares & Daydreams OP \$8.00  
Long-Howard Philips Lovecraft 8.50/7.50

**H.P. LOVECRAFT MATERIAL**  
To Quebec and the Stars ed. L. Sprague De Camp previous uncollected essays by HPL MacIntyre wraparound dj 15/12.25  
Lovecraft a Biography by DeCamp \$10/8  
" " " paperback \$1.95/1.50  
Essays Lovecraftian 3.95/3.25  
A Catalog of Lovecraftiana \$4/3.25

**FANTASY ARTWORK & FOLIOS**  
BARR-Upon the Winds of Yesterday beautiful book by Don Grant with 57 plates many in color, book comes with signed bookmark limited to 2000 and almost OP \$25/\$20  
FABIAN NUDES II long OP 2 left \$10.00  
Book of Virgil Finlay paperback \$5/4.25  
Hannes Bok I OP 3 left \$8.00  
HANNES BOK II OP color plate \$8.00  
SPARKLE OF QUICKSILVER a folio by Frank Frazetta 7 plates and cover \$8/6.95  
HANNES BOK SKETCHBOOK large size paperback with loads of Bok illus. OP \$8.00  
FINLAYS LOST DRAWINGS 24 plates \$10/8.50

**W.D. RICE BURROUGHS**  
BARSOOM by Lupoff 7.50/6.25  
ERB Bibliography and price guide \$4/3.25  
I AM A BARBARIAN mint in Jeff Jones dj \$25  
JOHN CARTER OF MARS mint in dj \$22.50

FANTASY CROSSROADS #s 6,7,8,9 all OP \$3.00 ea  
THE OCCULT LOVECRAFT by HPL and Anthony Raven, illustrated and signed by Steve Fabian THE WINDS OF ZARR by Tierney large booklet long OP \$10.00

THE TRITONIAN RING by L. Sprague de Camp illus. by Barr and Cawthorne a welcome reissue 12.50/10.75

POEMS OF THE SEA by William Hope Hodgson, reprints 2 volumes of verse that have been OP for 50 years! Fully illustrated 64pgs hardbound \$7.50/\$6.50 copy numbered edition \$15/\$13.50

MASTER OF TERROR by Robert Bloch collection of 14 tales on death and madness in stock in regular edition priced at \$10.00/\$8.00 AND Collectors edition numbered and signed by Bloch limited 250 \$20/\$17

DEMONS BREATH Corben portfolio \$8/\$7

**ROBERT E. HOWARD FANZINES ETC.**  
REH Lone Star Fictioneer #4 3.50/\$3  
GARDEN OF FEAR 1945 booklet with 4 other tales by HPL etc \$2.00  
Phantasy Digest #1 \$4.00/3.25  
BLACK SORCEROR OF THE BLACK CASTLE pastiche by Andy Offutt \$3.00/\$2.25  
2 Gun Raccouteur #2 1.75/1.50  
Runes of ahrh-eih-eche collection of 28 letters from Howard numbered and limited to 1000 \$3.00/2.50  
THE IRON MAN #7/5.50 Grant hardcover " " 1.50/1.25 paperback  
Adventures Dennis Dorgan \$11.95/\$10 " " 1.25 paperback  
THE VULTURES 2nd ed. signed on label by illustrator Steve Fabian 8.50/\$7  
Annotated Guide to REH Sword and Sorcery by Bob Weinberg 7.95/6.50  
REH MISCAST BARBARIAN 2nd ed \$7.50

**REH & FANTASY PAPERBACKS**  
Wagner-Dark Crusade, Legion from the Shadows 1.50/1.25 BLOODSTONE Offutt-The Undying Wizard 1.50/1.25  
Howard-Gent From Bear Creek, Tigers of the Sea, Dennis Dorgan, Moon of Skulls, Solomon Kane, The Hand of Kane 1.50/1.25  
Howard-Book of REH, Sowers of the Thunder \$1.95/1.50  
Moorcock-Sailor on Seas of Fate 1.25

**WEINBERG PULP REPRINT SERIES**  
Lost Fantasies  
#5 Munn, Hamilton, Pendarves etc \$5/3.95  
Pulp Classics  
#8 Wu-Fang, #9 Dr. Yen Sin, #11 The Ootopus, #12 The Scorpion, #13 Deaths Orchids (OP), #14 Green Lama  
#15 The Whisperer all \$5/3.95  
INCREDIBLE ADVS. #1 5/3.95  
WEIRD MENACE CLASSICS #1 \$5/3.95

**OTHER FANTASIES**  
Tales of 3 Hemishperes by Lord Dunsany illustrated by Tim Kirk \$9/7.75  
THE NIGHT LAND by William Hope Hodgson quality bound hardcover \$16/\$14  
THE WINDS OF ZARR by Tierney large volume in wraps, Fabian autograph \$4

## BURREL'S BOOKS

### CHAPTER THREE

P.O. BOX 42144  
HOUSTON, TEXAS 77042

## DAREDEVILS AND DUCKS

I drew this ad without benefit of the 1977 Price Guide which, by the time you see this, will have been out for several weeks. Therefore, unless I outguessed Bob Overstreet, there may be some real bargains here. Good luck!

All of the comics in this ad are strictly graded, but may be returned within seven days of receipt for any reason. On orders under \$50, add \$1.00 for postage, insurance and handling, or \$2.50 if Air Mail is desired. On orders over \$50, add \$1.50 if Air Mail is desired. For purchases over \$100, terms can be arranged.

Phone 713/467-7948 between 7:00 and 10:00, Central Time. Please observe these hours. The rest of the time I am drinking. Thanks. Burrel Rowe

|                                                     |     |                                                       |    |
|-----------------------------------------------------|-----|-------------------------------------------------------|----|
| Dale Evans 1f (wear on spine)                       | 9   | Exciting lnm                                          | 80 |
| Daredevil 9f (but pieces off edge of cover)         | 40  | 2nm                                                   | 40 |
| 12f                                                 | 70  | 4f (minor water spot)                                 | 22 |
| 20f (crease on back cover)                          | 27  | 5nm+ (perfect)                                        | 25 |
| 22f (tear on cover)                                 | 15  | 7f                                                    | 18 |
| 24f                                                 | 18  | 10vf                                                  | 20 |
| 25f                                                 | 18  | 11f (spine roll)                                      | 36 |
| 26nm                                                | 18  | 33vf                                                  | 10 |
| 28nm                                                | 18  | Extra lnm (cut slightly off center)                   | 6  |
| 29f                                                 | 16  | 2nm                                                   | 6  |
| Daredevil (Marvel) 1f                               | 30  | 4vgf                                                  | 3  |
| 2vgf                                                | 9   | Famous Funnies 88f (spine roll)                       | 10 |
| 3f                                                  | 7   | Famous Stories 2f (spine roll)                        | 15 |
| 4f                                                  | 5   | Fantastic Four 2fa-g (tears on front and back covers) | 55 |
| 5f                                                  | 7   | 3fa-g (tape and tears on spine)                       | 45 |
| Daring lnm+ (Perfect unopened condition)            | 900 | 4vgf                                                  | 60 |
| 4f (crease thru book)                               | 250 | 5vgf (very tiny piece off cvr)                        | 40 |
| 5f                                                  | 225 | 12vgf (tear on spine and back cvr)                    | 15 |
| 11f                                                 | 40  | 21vf (crease on edge)                                 | 9  |
| Detective 38g (spine roll)                          | 200 | 22vgf                                                 | 7  |
| 38vf (very slight roll)                             | 350 | 23f                                                   | 10 |
| 41vgf                                               | 60  | 24f                                                   | 7  |
| 98f (tiny tear on spine)                            | 20  | 25vgf                                                 | 8  |
| Doc Savage 1f (brown tape on spine)                 | 75  | 26vg (piece off cover)                                | 6  |
| 1nm                                                 | 100 | 27vgf (tear on spine)                                 | 6  |
| 1/4vg                                               | 30  | 28f                                                   | 8  |
| 1/8vg (tear on cover)                               | 18  | 29vf                                                  | 9  |
| 1/9vg (tiny pieces off cover)                       | 18  | 30f                                                   | 8  |
| 2/8nm                                               | 30  | Fat and Slat 1vf (tear on spine)                      | 15 |
| Donald and Mickey Firestone GAW (1947) vgf          | 185 | Feature 73nm                                          | 7  |
| Donald Duck 4c62vf                                  | 325 | 76f                                                   | 7  |
| 4c108vf (name on cover, tiny tear on spine)         | 200 | 78nm                                                  | 6  |
| 4c159vf (slight browning inside cover, white pages) | 120 | 81nm                                                  | 8  |
| 4c159f (tiny tear on spine)                         | 145 | 83nm                                                  | 7  |
| 4c178vgf (tiny piece off edge and spine)            | 90  | 84nm                                                  | 6  |
| 4c189vf (tiny tear on spine, white pages)           | 75  | 85nm                                                  | 5  |
| 4c203vf (pencil marks on 1st pg)                    | 55  | 86nm                                                  | 4  |
| 4c203vgf (center loose)                             | 45  | 87nm                                                  | 3  |
| 4c223vgf                                            | 45  | 88nm                                                  | 2  |
| 4c223f (slight browning on spine)                   | 55  | 89nm                                                  | 1  |
| 4c282f (crease on cover)                            | 35  | 90nm                                                  | 0  |
| 4c282f (crease on cover)                            | 35  | 91nm                                                  | 0  |
| 4c291f (tiny tear on frnt cvr)                      | 43  | 92nm                                                  | 0  |
| 4c318vgf (tiny cig. hole and crease on cover)       | 26  | 93nm                                                  | 0  |
| 4c367f                                              | 22  | 94nm                                                  | 0  |
| 4c394vf                                             | 15  | 95nm                                                  | 0  |
| 4c422vf                                             | 20  | 96nm                                                  | 0  |
| 4c422f                                              | 23  | 97nm                                                  | 0  |
| Durango Kid 5vgf                                    | 20  | 98nm                                                  | 0  |
| 16vgf                                               | 20  | 99nm                                                  | 0  |
| Eerie 1 (Avon, 1951) nm                             | 18  | 100nm                                                 | 0  |
| 5vf                                                 | 6   |                                                       |    |

CONTINUED NEXT WEEK  
CHAPTER FOUR  
HORNETS AND HAUNTINGS

Investments in Rare Comic Books

# FANTASTICCOLLECTOR

monthly comic book/record collectors newsletter



**KNR**  
MUSIC GUIDE  
WEEK OF MARCH 6, 1967  
KEENER 13 HITS

- |                                                |                 |
|------------------------------------------------|-----------------|
| 1. HAPPY TOGETHER-TURTLES                      | WHITE WHALE (1) |
| 2. FOR WHAT IT'S WORTH-BUFFALO SPRINGFIELD     | ATCO (7)        |
| 3. IN THE MIDDLE HOUR-THE WANTED DETROIT SOUND | CAPITOL (10)    |
| 4. STRAWBERRY FIELDS PENNY LANE-BEATLES        | PARLOPHONE (12) |
| 5. KIND OF HUSH-NO MILK-HERMAN'S HERMITS       | ATCO (14)       |
| 6. JIMMY MACK-MARTHA & VANDELLAS               | GORDY (8)       |
| 7. BERNADETTE-FOUR TOPS                        | MOTOWN (24)     |
| 8. DEDICATED TO ONE I LOVE-MAMAS & PAPAS       | DUNHILL (14)    |
| 9. YOU CAN TELL ME GOODBYE-CASINOS             | FRATERNITY (2)  |
| 10. RETURN OF THE RED BARON-R. GUARDSMEN       | LAUREL (12)     |
| 11. MIKI MONKEY-P. J. PROBY                    | LIBERTY (5)     |
| 12. RUBY WOODS-ROLLING STONES                  |                 |

## FANTASTIC COMMENTS

Hello again, and thanks for subscribing to the FANTASTICCOLLECTOR! What's that? You say you didn't subscribe yet? Well then, before you read another issue of the paper, and jot down your name and address. Good. Now put along with that piece of paper and send a few letters, and thought you might

Dear Stu:  
Enclosed is \$2.00 for a one year Info Book. I would like to congratulate you on a great idea and I haven't heard from dealers there. See ya next

## THE TIMELINE

After many hours of research, here it is, a bar graph of the E.C. era. Its essentially self explanatory. Note: means the title changed, but the numbering stayed

1944  
PICTURE  
STORIES  
FROM

## ADS

FULL PAGE \$28

HALF PAGE \$15

FOURTH PAGE \$8

EIGHTH PAGE \$5

BUSINESS CARDS PRINTED \$3

Subscriptions:

year - \$1.50

(12 issues)

Half year - \$1

CIRCULATION

1000

STU SHAPIRO  
17106 RICHARD  
SOUTHFIELD, MI 48075  
PHONE 557-8819

BUYING-

# SUPERMAN

LOIS LANE & JIMMY OLSEN

I'm buying the following DC-SUPERMAN family comics at the prices listed.

| Superman #11-25 | \$25.00 ea. | Action #50-75 | \$10.00 ea. |
|-----------------|-------------|---------------|-------------|
| 26-50           | 10.00       | 76-100        | 7.50        |
| 51-75           | 5.00        | 101-125       | 5.00        |
| 76-100          | 2.50        | 126-150       | 4.00        |
| 101-125         | 2.00        | 151-175       | 3.00        |
| 126-150         | 1.00        | 176-200       | 2.50        |
| 151-175         | .60         | 201-250       | 2.00        |
| 176-200         | .30         | 251-275       | 1.00        |
| 201-250         | .25         | 276-300       | .75         |
| 251-300         | .20         | 301-400       | .35         |

| Lois Lane #1 | \$18.00 ea. | Jimmy Olsen #1 | \$20.00 ea. |
|--------------|-------------|----------------|-------------|
| 2            | 8.00        | 2              | 10.00       |
| 3-5          | 4.50        | 3-5            | 7.00        |
| 5-10         | 3.00        | 5-10           | 4.00        |
| 11-20        | 2.25        | 11-20          | 2.00        |
| 21-35        | 1.00        | 21-35          | 1.25        |
| 36-50        | .50         | 36-50          | .75         |
| 51-75        | .30         | 51-75          | .35         |
| 76-100       | .20         | 76-100         | .20         |

80 Page Annuals (Any Superman Family pre-1965) \$1.00 ea.

SHIP COMICS TO: VINCE WALDRON - PO BOX 426 - YELLOW SPRINGS, OH - 45387

Last time I ran an ad like this I received some comics that were in less than GOOD condition. In order to avoid any confusion this time around, I'll try to make my position very clear. The prices listed are for books in FINE or better condition. When I receive your books, I will grade them individually. Generally, if they are MINT or NEAR MINT, I will send a higher price than that listed. If the books are less than FINE I will send a slightly lesser amount. But please do not send books in less than FINE condition unless you write first. Books in bad condition will be returned at sender's expense.

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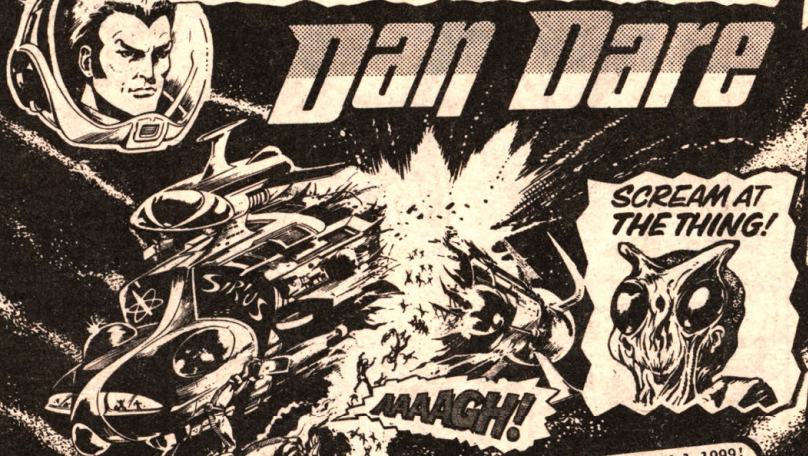


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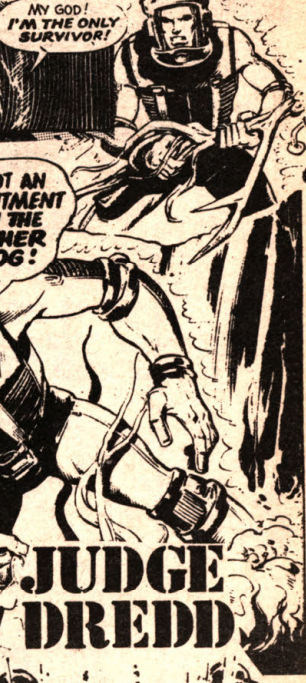
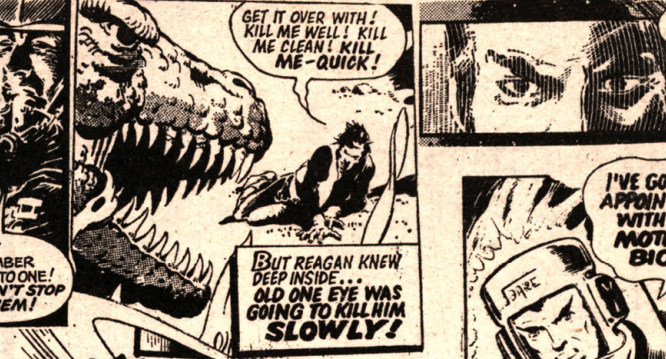
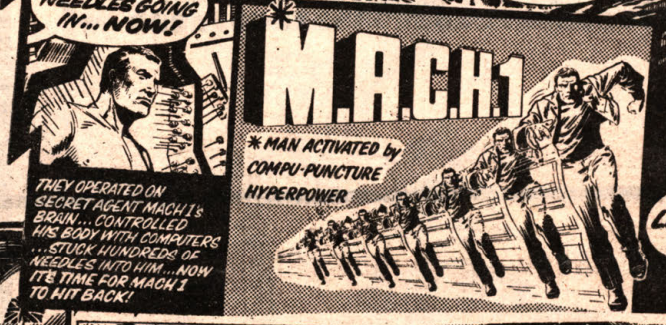


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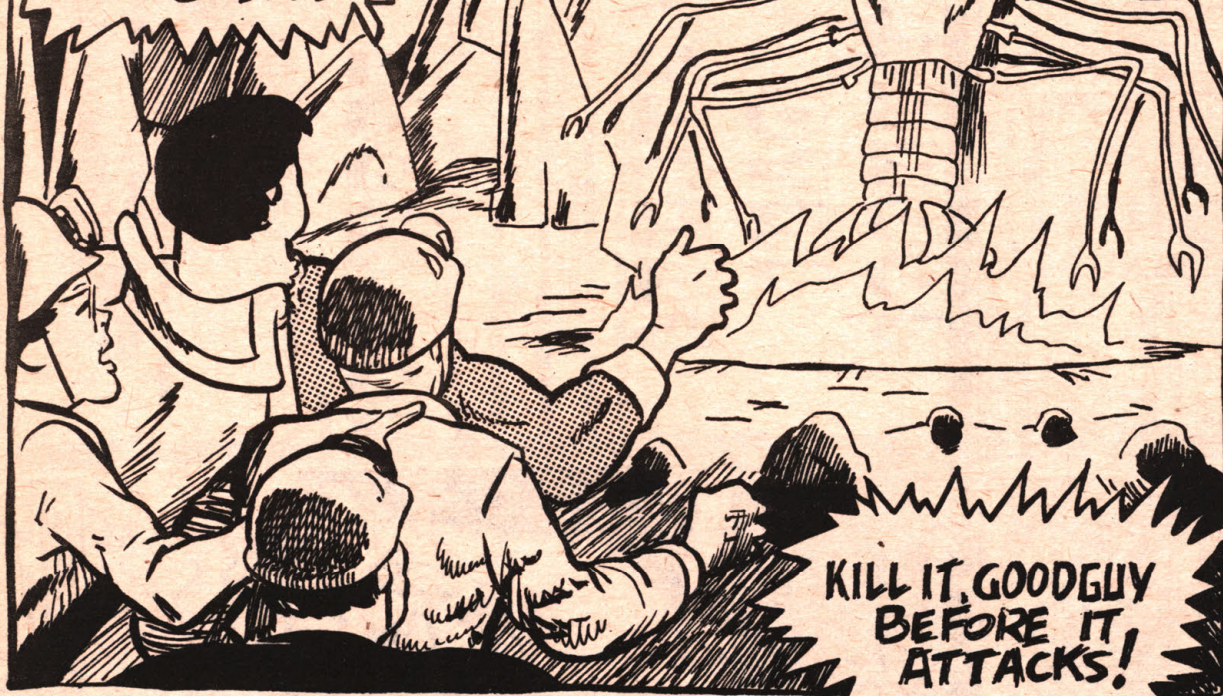
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# Good Guy and the People of the Egg-3

INCREDIBLE!  
A GIANT  
TROGLO-  
CAMBARUS



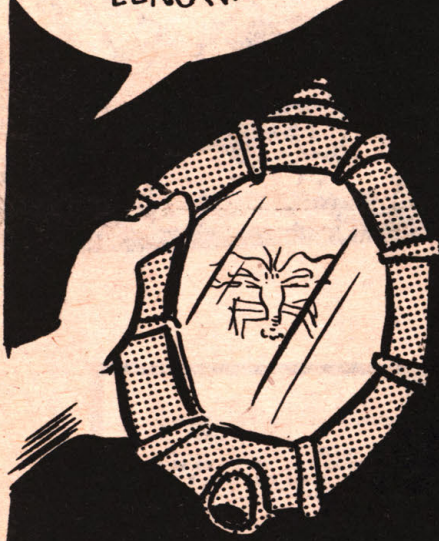
KILL IT, GOODGUY  
BEFORE IT  
ATTACKS!

STEADY-IT'S JUST AN  
IMAGE. IT'S NOT EVEN  
FACING US. LET'S SEE...

AH, YES,  
HERE  
WE ARE.



AN ORDINARY ONE-INCH  
TROGLOCAMBARUS  
ENCASED IN A  
PROJECTION  
BOX OF SOME  
TYPE WITH A  
MAGNIFYING  
LENS...



WE ARE DEALING WITH  
SOPHISTICATED INTELLIGENCE  
HERE AND IT APPEARS  
HOSTILE!

MAYBE WE  
OUGHT  
TO GO  
BACK.

I'M  
GETTIN'  
HUNGRY  
MYSELF.

WHAT  
DO  
YOU  
THINK  
GOODGUY  
?

WE COULD BE  
INVADERS OF  
SOMEONE'S  
HOME, Y'KNOW!



THERE'S A LOT  
OF FEAR HERE  
THAT'S GOT TO  
BE ALLEVIATED!

ONWARD.

BUT WITH  
CAUTION.



MUCH WALKING.

GETTING  
QUITE  
WARM...  
STEAMY

THE WALLS  
OF THE  
CAVE ARE  
GIVING OFF  
SOME KIND  
OF LIGHT.  
SAY...

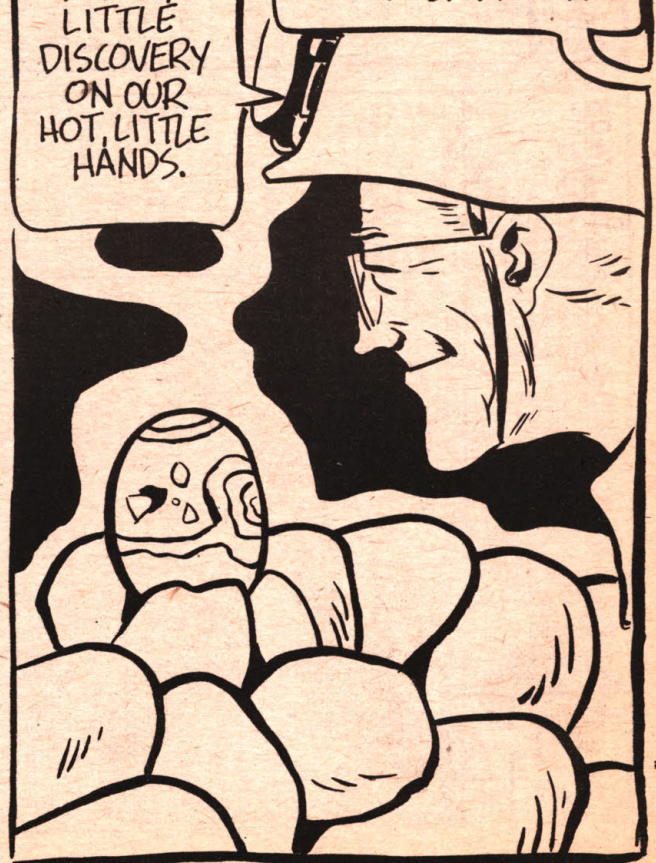


IS THAT  
AN EGG



HAVE  
WE GOT  
A HOT,  
LITTLE  
DISCOVERY  
ON OUR  
HOT, LITTLE  
HANDS.

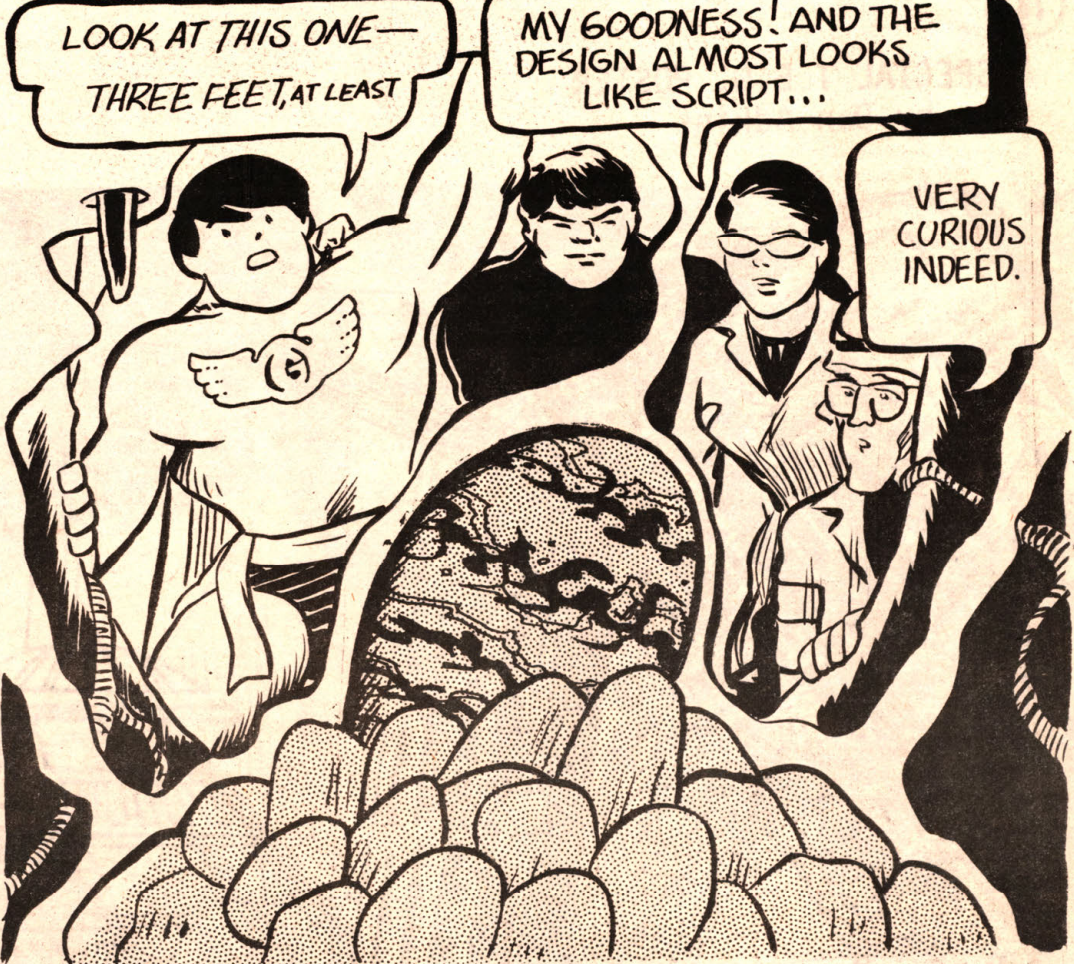
TAKE A LOOK AT  
THIS, PROFESSOR  
SPLUNKER...





HERE'S ANOTHER—  
RESTING ON WARM  
ROCKS TOO—BUT  
A DIFFERENT SIZE.  
—AND, I BELIEVE, A  
DIFFERENT DESIGN.

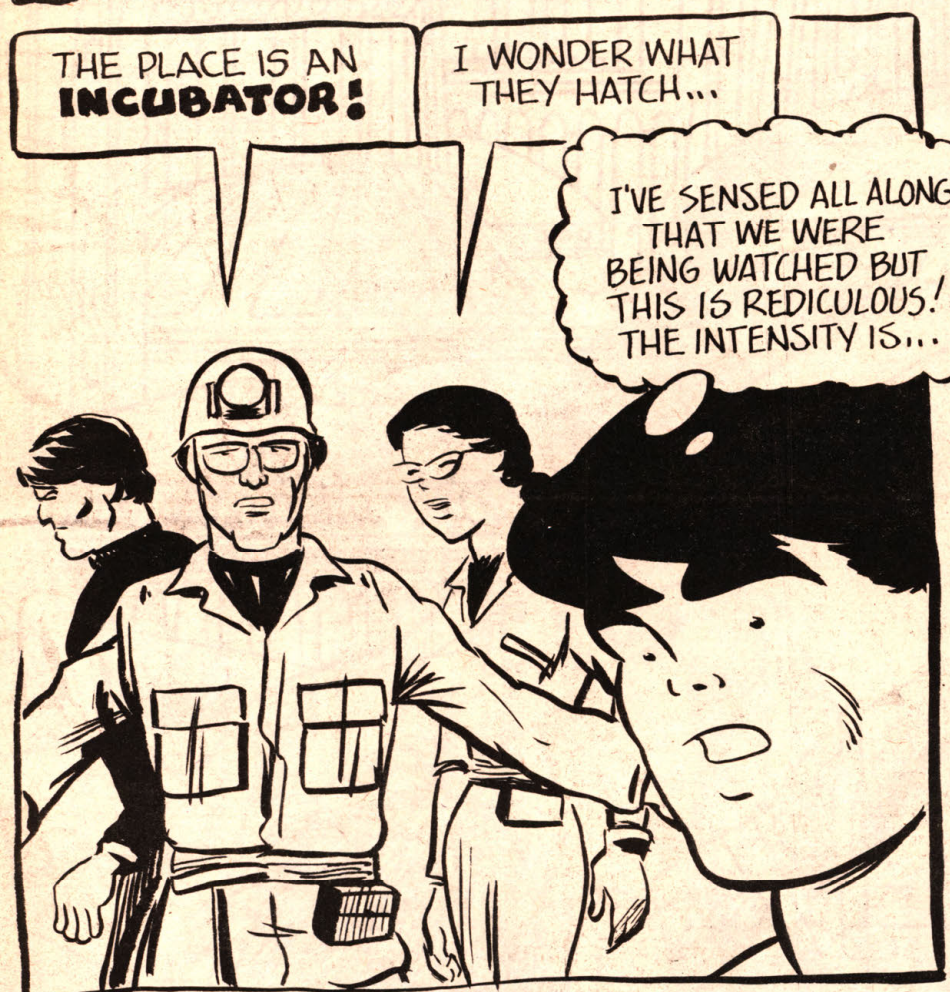
TAKE A LOOK AT THIS  
PLACE. IT'S FILLED WITH  
COMPARTMENTS EACH  
HOUSING AN EGG...  
WHEW!  
HOT!



LOOK AT THIS ONE—  
THREE FEET, AT LEAST

MY GOODNESS! AND THE  
DESIGN ALMOST LOOKS  
LIKE SCRIPT...

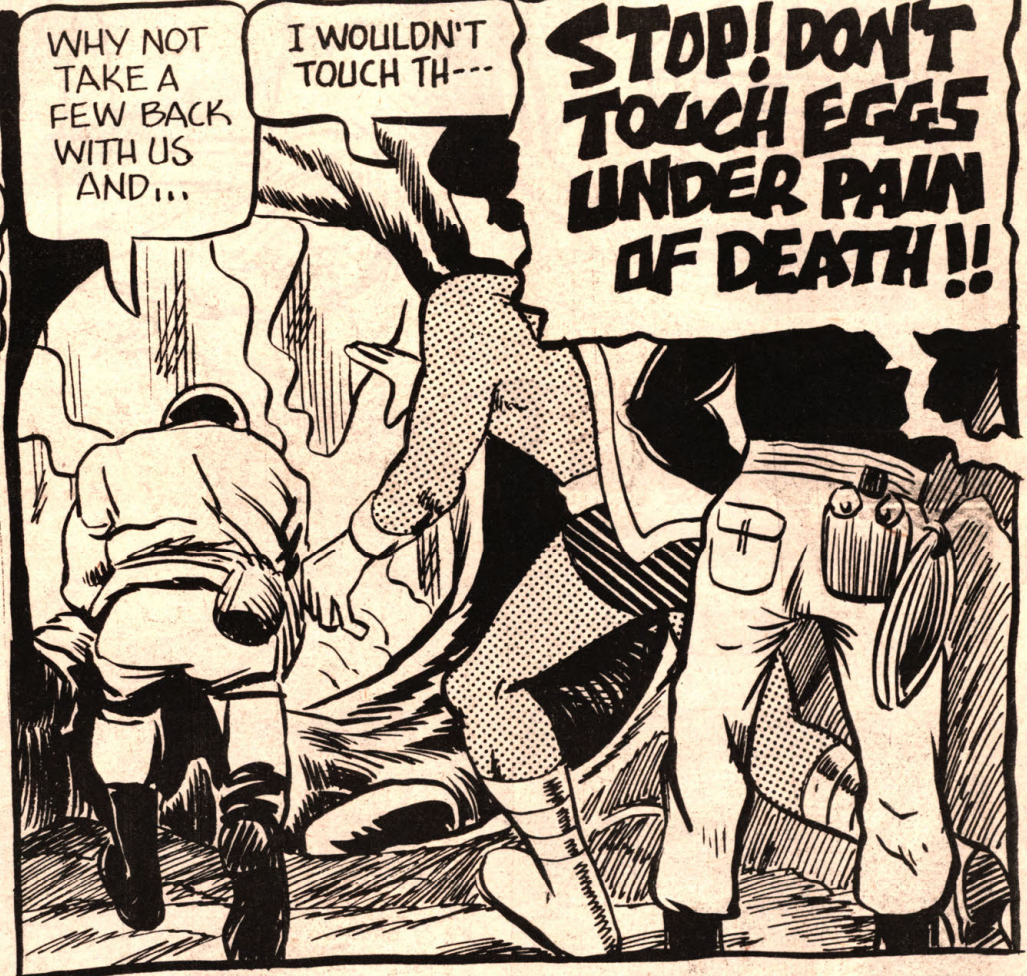
VERY  
CURIOUS  
INDEED.



THE PLACE IS AN  
**INCUBATOR!**

I WONDER WHAT  
THEY HATCH...

I'VE SENSED ALL ALONG  
THAT WE WERE  
BEING WATCHED BUT  
THIS IS REDICULOUS!  
THE INTENSITY IS...



WHY NOT  
TAKE A  
FEW BACK  
WITH US  
AND...

I WOULDN'T  
TOUCH TH---

**STOP! DON'T  
TOUCH EGGS  
UNDER PAIN  
OF DEATH!!**

**YOU ARE ALL UNDER ARREST IN  
THE NAME OF THE POPPIEYA!!**



How's my  
English, Dr.?

Dictation, pronunciation,  
fierceness of tone—  
letter perfect, O.K.M.





DAN ADKINS

# NOW WHAT?

## CONTINUED

-continued from page 38-

of Harlan Ellison's technique of researching stories. He's a good friend of Ben Bova, current editor of Analog, who worked at Avco Laboratories in Boston- a trained scientist. Harlan once described his technique as he would call up Ben and say "Ben, I have this guy on an asteroid and it has no air, and he's green and he's glowing. How do I explain that?" And Ben would say "Ah! Well, you do (da-da-da-da-da)." And Harlan would say "Oh, great!" I don't call up Ben Bova, but I have other people I know who know about science, and I call them up and say, "Well, how could I do this?"

Q: What do you think of Star Trek?

MARTIN: It's not a case of did Star Trek originate anything. Star Trek originated virtually nothing. All of the ideas in Star Trek had been present in older, written science fiction forms. They've been filtered through Star Trek and have come out in a bit more specialized form, so you not only have direct Star Trek books, but you also have imitations under another name, like Steven Tall's Stardust series. It's the same basic formula. He's just changed the furniture. I don't think television has had a noticeable effect on written science fiction.



Harlan Ellison



Ray Bradbury

Q: Do you think the popularity of something like Star Trek helps science fiction significantly?

MARTIN: It's hard to say. There are various theories on that. I don't think anything's been proven one way or the other. Some people say all these Star Trek people will eventually start reading "real" science fiction or start reading printed science fiction, and since there's so many millions of them, your audience will increase. I don't know if that's happened so far in too many cases. My wife started as a Star Trek fan, but then I started as a comics fan, so I have a checkered past too. I haven't attended any of the Star Trek conventions as an actual attendee, but I've dropped in on one or two of them for short times. I've (also) talked to other people who have attended them, and the general impression I get is that they are not interested in the rest of science fiction at all, with rare exceptions. They're pretty exclusively interested in Star Trek. Harlan Ellison has attended many Star Trek conventions, and to the people at those conventions he's somebody who wrote "The City at the Edge of Forever". That's it. "Did he write other things too? Oh. All right."

Q: Were you surprised your novella "Song for Lya" won the Hugo?

MARTIN: Yes. It was pretty clear by the time that year (1974) was halfway over that there were two major contenders for the award that year- Robert Silverberg's "Born With the Dead" and "Lya"- which had been published in the two major magazines, Analog and the Magazine of Fantasy and Science Fiction. I thought I had a very good chance, but then things started happening. The Locus poll came out. Locus is the newspaper of science fiction, and up until last year there have been more people voting on the Locus poll than on the Hugos. I finished second in the Locus poll, but Silverberg just drubbed me. I was such a distant second I decided Silverberg had it wrapped up. I went to the Nebula banquet a week later and Silverberg beat me pretty solidly there too. So that was two; the Hugo was left. I said the same people are going to vote there that voted in the Locus poll, only less of them, so I'd lose again. Well, I didn't. I gave up trying to predict these things at that point.

Q: Do you place more importance on the Nebula award or the Hugo?

MARTIN: I place more importance on the Hugo, I guess, since I have one. They clearly have demonstrated better taste than Nebula voters. They're really about equally prestigious. The Hugos have a much larger base- in order to win you have to have several hundred people voting for you, thinking your story's the best of the year- so it means more in that sense. They have 1500 ballots in the Hugos. (The Nebula is awarded by the Science Fiction Writers of America) The SFWA only has about 400 members, and only about 100 of them bother to vote, so you can win a Nebula with relatively few votes.

Q: In the Nebulas, do you think writers vote on the basis of the story or on the basis of the person?

MARTIN: Some people only vote for their friends and some only on the stories. But that also goes on in the Hugos, too. If you analyze these, you'll find definite patterns. Writers who go to conventions win more Hugos. The fans know who they are. They've gotten drunk with them. They've talked to them so they're inclined to remember them and vote for them. Just going to conventions doesn't mean you're going to win a Hugo either. The Nebulas are much smaller and tends to be more cliquish, but it all balances out. What you get is writers read stories by their friends more often. If ten stories are out and you've never heard of nine of them, but the tenth one's by your friend, you read that one first. But you usually like it too before voting for it. I think if friendships influence voting it's only on a subconscious or indirect level.

This year the Nebulas have enacted a change that unless it's reversed will make them significantly less important than the Hugos. Amazing and Fantastic, the two magazines published by Ultimate Publications, have been on shoestring budgets for a long time, and have been in a lot of disputes with writers and the Science Fiction Writers of America about paying writers, paying them late etc. It's a whole complicated story, which goes back about ten years. There have been various agreements and Ultimate has evidently violated them. This year SFWA has declared that stories published in Amazing and Fantastic are no longer eligible for the Nebulas, as a way of striking out at those two magazines. There's a lot of things Amazing and Fantastic are doing that are not admirable things, that they should be jumped on for, but I think that policy of SFWA which was just announced about a month ago is just a pure disaster, just a totally wrong way to attack it. If they rule out a magazine they don't want, they can't say their award is for the best story of the year any longer.

Q: How do you develop your stories?

MARTIN: I let them work themselves out. I have lots of ideas, I just daydream about them and eventually they just fit themselves together in my head. When that's happened sufficiently, I sit down and write the story. So I'm largely a sub-conscious or unconscious writer.

Daryl Schweitzer, who is a science fiction fan who has been doing a whole series of interviews of authors for the last number of years- he's had one set of them collected in a book called SF Voices- has asked a lot of people about this point and seems to feel there is really distinctly two kinds of writers: the unconscious writer who is kind of working from feel and doesn't really know where he's going until he gets there, who sits and

daydreams of things, the characters come alive, take over, he sits there, types it out and says "Oh! Wow! That's nice."; and the very very conscious writer who plots everything and outlines it and knows exactly what everyone is going to do at any given moment and why, and he can't even start a story unless he knows all that because he's bothered by uncertainties. Science fiction is full of both types. It's interesting to see that while there are exceptions, the writers in the field do seem to divide coherently into these types. New Wave writers by and large tend to be unconscious writers. The Old Wave writers tend to be planners, outliners, very conscious writers. It tends to divide by age. Now of course there are great exceptions. For example, R.A. Lafferty is just totally crazy, and he's old too. There are very young writers who are very methodical about it, and conscious planners. It may be just part of the aging process. There are writers who are now very methodical who say they once were not so methodical. As you get more into writing, you get more methodical and disciplined and your writing methods change. Does that change the kind of fiction you write too? I don't know. That's an interesting question.

Q: Do you feel there should be the competition in the short stories as there is in the novels? Do you feel we'd get better fiction that way?

MARTIN: Yes and no. I think you have a lot of superlative short science fiction (as it is). I don't want to imply that it's necessarily less than the novels. When you try to write a novel, you're competing not only with little known or slightly more than little known writers, you're competing against the top people in the field who are also writing novels, since that is where the money is in science fiction. And you're competing against giants of the field who have been around for fifty years, who are turning out in some cases perfectly dreadful books because they have a name. Now these giants of the field don't need the hundred dollar check that Ted White will give you if you sell him a ten thousand word novelette. If you write for Amazing, you're only competing with newer writers, younger writers. In many of the cases I think the stories by the really big names in science fiction are dreadful short stories. The best short fiction- novellettes, short stories, novellas- are being done by what I call "middle rank" names, kind of like myself. Usually when the writers get to be really big, they're not doing their best work in short fiction anymore. They cease to care about short fiction. People like Harlan Ellison are an exception to that. So it would be good if there was more competition, but if it was real competition...

Q: What do you think of the kind of work Isaac Asimov and Ray Bradbury are doing now?

MARTIN: Isaac Asimov doesn't write very much science fiction anymore. He writes science fact. He writes Popular Science. And anything else that interests him. Actually, of his generation of writers, the writers who broke in during the very first days under John W. Campbell, in some ways when Asimov does do science fiction he does the best work. I didn't think The Gods Themselves deserved the Hugo and the Nebula that it got when it was

first published, but I thought it was an awful lot better than (Heinlein's) I Will Fear No Evil. I think Asimov, if he wasn't interested in doing so many other things, could probably come back and do some really good science fiction.

Ray Bradbury doesn't write science fiction anymore, either. He thinks he's a poet now. He's writing poetry and screenplays and various other things. I don't know what Bradbury's writing. The only thing I've seen of his is an occasional poem. He came to the Nebula Awards banquet two years ago and read a poem on Herman Melville. He's certainly not writing new science fiction.

Q: Various ideas, motifs run through fantasy literature. Does a theme like romanticism in any way cheapen a work? How closely can these themes fit into science fiction?

MARTIN: I think science fiction, because of its very nature, has a very strong strain of intense romanticism that has always run through it. Many of the great science fiction writers have been very romantic writers, in a certain sense. Romanticism is a slippery term. There are all kinds of literary guidelines as to how it compares to realism, naturalism, and all that. There has always been in science fiction a very romantic view of the world, of life and its origin. Traditionally the style of art on the cover of a science fiction book that sells the best is what has been called "romantic realism"; the kind of stuff that Kelly Freas does. He takes a very romantic scene- a futuristic city in the background with all kinds of soft, glowing lights and strange alien creatures and sleek, nice looking spaceships, but he renders it in a fairly realistic style so you can tell what everything is. It shows, I think, even without articulating it, a strong part of the science fiction audience does crave a kind of romanticism. At least in the art. Now does that carry over to the books? I think it does. I don't think romanticism cheapens anything. Romanticism is a much maligned word. It's a long honorary literary tradition. What we have seen in the twentieth century is a lot of based romanticism where it's been reduced to formula, and that's not necessarily what I mean when I think of romanticism.

MARTIN (in summary): (What you look for in upcoming science fiction) will vary according to your tastes, according to what you think science fiction is and which particular part of it you find the most fruitful for you to read in. If you want to see what's really happening in science fiction, read the magazines, and read short fiction. Novels are great, and I started out reading novels, but in the magazines and particularly in short fiction you see new talent first publishing a story, just breaking in and becoming a talent to be reckoned with. It's a field that's very much in a state of explosive growth right now. I use the word "explosive" advisedly. It's not just growth where it's growing up. I mean it's exploding. It's going in all different directions at once. Some people are going just dead away from each other in opposite directions, doing very different things. But that's good. It's exciting, and everybody fights about it and wonders what science fiction really means. And you should know that the literature is still alive.

*Murray*



Buyer's Guide publisher Alan Light (left) and Buyer's Guide columnist Shel Dorf (right) with Ray Bradbury and friend at the 1976 San Diego Comic Art Convention.

I Q U I T

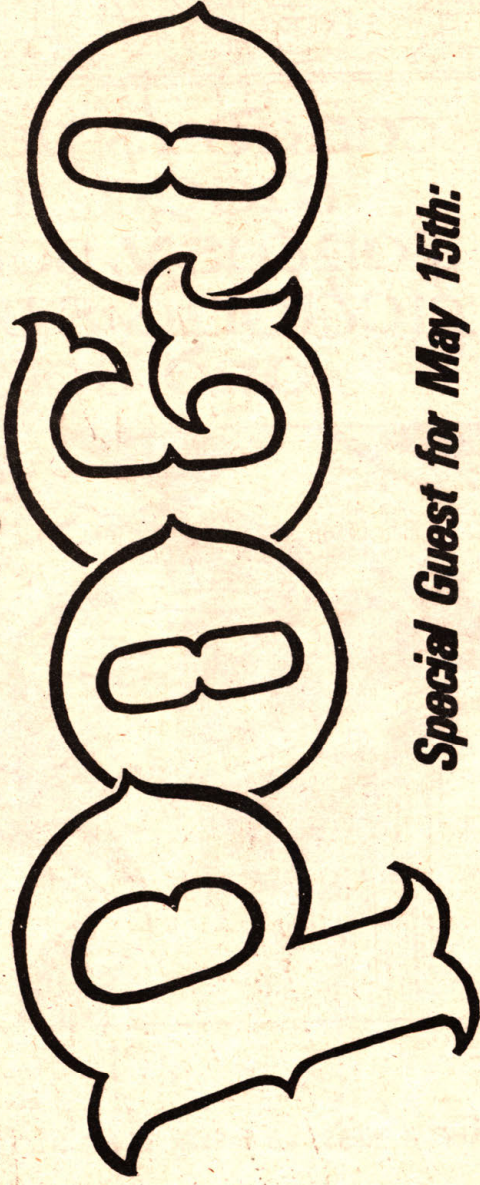
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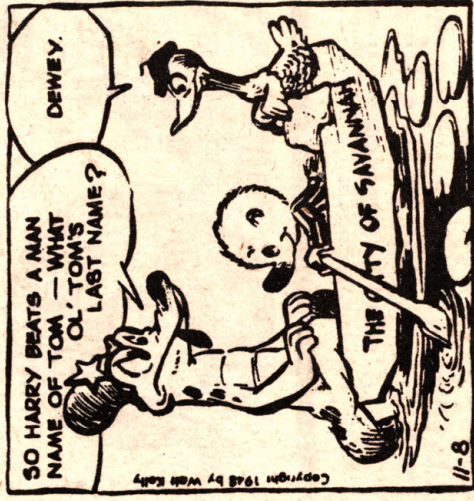
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# The Sunday Funnies



*Special Guest for May 15th:*



## SELBY KELLY

Mrs. Kelly will be a guest at the show. She'll bring along a display exhibit of POGO art by her late husband, the great Walt Kelly! Hopefully, we'll be able to run the Pogo TV special film with the Pogo animated cartoon that Walt and Selby were working on when he died. This show will also mark the debut of the first issue of: "POGO: The Okefenokee Star", a fifty-two page fanzine with color covers devoted to the art and experience of ol' Walt. Selby Kelly will autograph copies of the magazine which she is co-producing with Bill Crouch and Don Phelps.

If you can't make the show, you may order the Pogo fanzine through Don Phelps, Box 85, Co-hasset, Mass. 02025. \$3.50 per copy. Special

limited number of signed copies (autographed by Selby Kelly) for \$5. Please add 50c for postage.

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**Sunday 10am - 5pm Admission still \$1.00**

•For more information call Don Phelps 383-1237

③

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Presents as part of the program

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The first greater Boston university course on the comic book

# The Comic Book: An Historical Perspective

Beginning with an analysis of the European roots, the course will follow the influences that resulted in the growth of the comic book in America, continuing up to the present and including cultural ramifications during World War II, Korea, the McCarthy era and Vietnam.

Text materials used will include the Steranko History of Comics, Vols. I and II, Golden-age reprint comics, and extensive use of slides, films and guest speakers.

The course will consist of six two-hour classes during which the following will be discussed:

Classes I and II\* - A general history of the comic book in America with emphasis on the different publishing houses and their best selling staples. Special emphasis on the Superman mythology.

Class III - World War II and the comics. A

Study of the sociological impact of the

Super-hero comic book; its use as an effective propaganda tool.

Class IV - Disney in comics, the Carl Barks story. The history of the Barks duck family.

Class V - The McCarthy era's effect on comics; a study of the "horror" trend and the impact of Dr. Frederick Wertham's 'Seduction of the Innocent'.

Class VI - The Marvel Age. From 1962 to the present. Fantastic Four, Spiderman, et al.

\*Gary Grossman will assist on the Superman Mythology and other guest speakers will assist throughout the course.



## Course taught by Don Phelps

organizer of the Sunday Funnies and Co-chairman of New England Comic Arts Convention

Classes held Wednesdays 6:30 to 8:30 pm, May 24 thru July 2.

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